VOGUE

AUGUST 1

Fashions for the Smart Girl In and Out of College

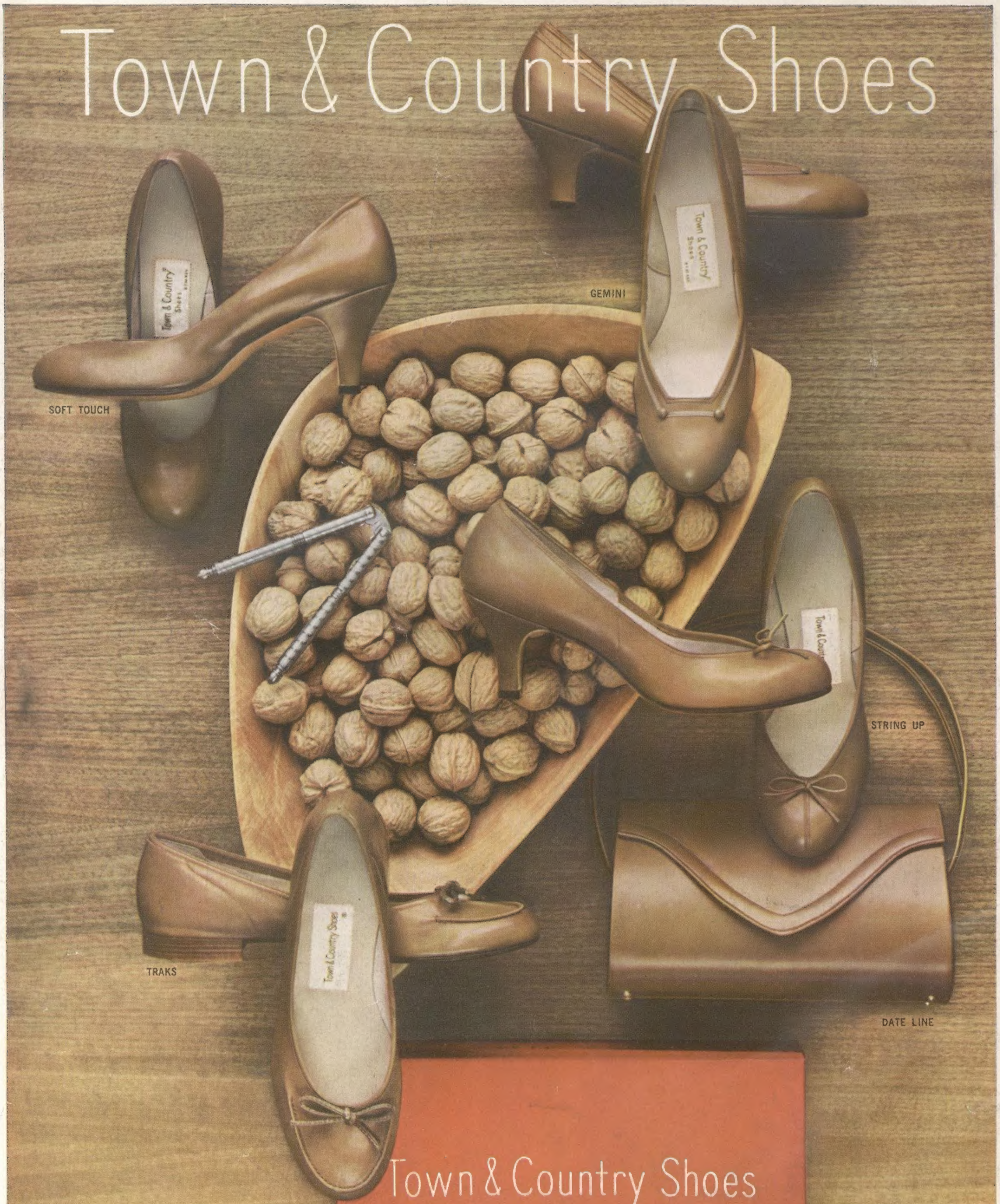
The young chapter in Vogue's autumn fashion serial



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Town & Country Shoes

Out of the famous red shoe box comes wonderful French Walnut

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AMERICA'S BEST FASHION SHOE VALUE, 8.95 to **10.95** the pair. Handbags, in matching calfskin, **7.95** and **8.95** plus tax.
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Ch. Rock Ridge Reflector

AND OUR *Hadley Cashmeres*

There's no mistaking a winner, as this prize Bedlington Terrier proves. He's Reflector of Rock Ridge kennels and champion of countless shows. When it comes to winning cashmere, it's Hadley, of course. Shown here; this season's version of the scoop-necked pullover—a compliment to any skirt in your closet. White or black. 34 to 40...25.00.

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Vogue
August 1, 1955

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Vol. 126, No. 2
Whole No. 1952



CHINESE CREAM...



BONWIT TELLER

kasha wool,
creamy soft, in a dress of oriental slimness;
chinese sleeves and neckline, back-buttoned, wrapped at the waist with polished leather.
Oatmeal, blue, pink, 8 to 16 by Nantucket Naturals, 39.95
New York White Plains Chicago Cleveland Boston



wonderful to live with corduroy classics by Craig

in tile, toast, gold, mocha, beige, moss, peacock, grey,

turquoise and charcoal. 36-inch loop-top curtains, pair 8.95

studio cover, 22.50—bolster, 13.50—pillowcase, 6.95

It's another life and we love it—the campus rooms we plan at Lord & Taylor

Color notes—gay little splashes, our corduroy toss pillows, 4.95 to 7.95



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and every year you add to the wonderful colors in these exquisite Scotch cashmeres made for Lord & Taylor

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It's another life and we love it—the days we dress for in the College Shop

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By Modelia, and something quite new—the fabric is 30% precious fur fibers, 70% wool, for the softest, most luxurious topping you've ever worn. As for style—deliberately slim with striped jersey lining to match the ear-warming scarf. Pebble or charcoal brown. 8 to 16... 85.95.

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Smart juniors know exactly how to look at twilight and after . . .
exactly like this! The subtle eloquence of uncluttered simplicity,
dramatic as the sounding of midnight. Bateau neckline dips
into modest V back . . . crushed cumberbund whittles
your waistline to a whisper. In rustling acetate taffeta to echo your
every movement. Black only. With petticoat. 5 to 15. **$14.95.**
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Square-throated lines—important mid-way heels—
perfect height for country campus, city career.
In Smoked Brick—rich brown calf
softened with a hint of grey.
To wear smartly with new browns, greens,
charcoals, black and tawny tones.
Black also 19.95*



from top to bottom:
SIDEWALK...
extension sole, perforated toe,
stacked leather heel.
CROSSWALK...
instep strap, stacked leather heel.
THRU-WALK...
perforated band trim, plain heel.

*add .50 for postage and handling

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it's an Evan-Picone pocket ...an integral detail, eloquent of the perfection of every line and every stitch of a skirt by Evan-Picone. At the finest stores in America.

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1407 Broadway, New York 18, N.Y.

furs go slim....

and button up with tailored precision in this fashion duet equally smart in hip or hem editions... vivid black beauties in the ***modern Persian Lamb,*** *lightweight, lustrous,*

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playful feet...in soft
snuggly leather...

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Jewels by Cartier

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Satin-striped long line overshirt with button down collar, of Reeves combed cotton. Glacier green, toast, bayberry red, wedgewood blue or pink.

Florentine drawstring shirt of Reeves Egyptian pima cotton. Brass, bayberry red, Venetian brick, glacier green or sapphire blue.

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and
you're **FIT** to be **KISSED** in a *Handmacher*

When a man says "It suits you," he really means "It fits you." And he's obviously talking of your Handmacher —the one suit that lets you choose *your* exact size and style, be you long-legged or short-waisted, tall or tiny. Here—two winners with a wonderful new look in a featherweight, color-exciting tweed.
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Brand new fashion slant in the grand Adelaar manner. Leaning from left to right:
A. Tucked cotton blouse in white, pink, blue, beige, moss or toast. 6.50
Wonderful Hockanum wool flannel skirt in the all-important
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C. Wool jersey duo with new long torso blouse and box pleat skirt. Blouse, 7.95. Skirt, 10.95
D. Wool jersey, in a flared tunic and a narrowed skirt. Tunic, 12.95. Skirt, 7.95
All wool jerseys in avocado, periwinkle, rouge, copper, purple, charcoal brown or navy.
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Falls...in Adelaar

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Reversible tweed, if you please... faced with the furriest, light-and-lush Alpaca that turns with the weather. New sweep from tapered shoulders thru horizontal tiers to flaring hemline. Sizes 8 to 16 in powder blue, dusty rose or beige. Lavish in all but price. About $90. *(Slightly higher on the West Coast.)*

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What you do remember is the strength of his personality, the way people went out of their way to speak to him. And the glances of approval he got when his car arrived.

It could only be one car — an Imperial. The car and the man are perfect complements — the man of substance and the most impressive car on the road today.

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EMBA* is recognized everywhere as the royal-family name
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proud is the subtle-toned natural brown mutation opposite in a
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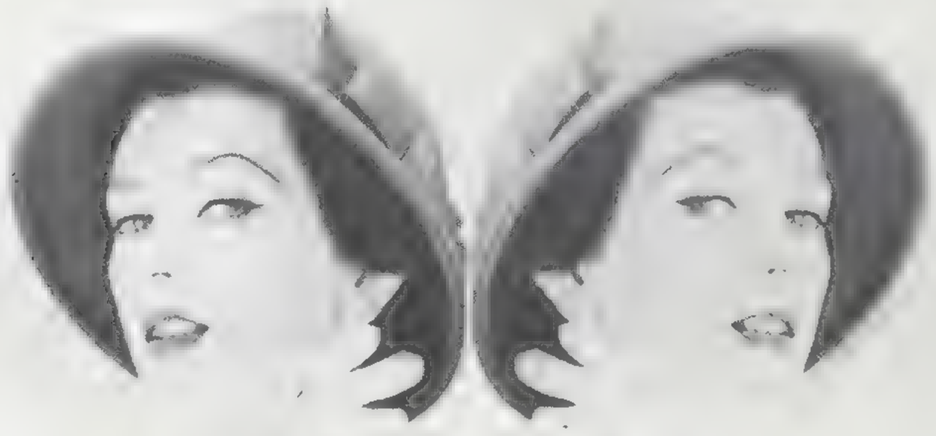
Each of the superb seven is scientifically bred to meet strict standards of excellence. The EMBA* trade-mark means that the mutation mink bearing it has been judged by finicky experts and found wonderful on all counts—consistent colour, density of fur, supple body, silken texture. That is why those who are looking for mutation mink at its best say to their furriers—"Show me nothing but EMBA*."

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EMBA Azurene*, the natural pale grey; EMBA Desert Gold*, the natural light brown;
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EMBA Lutetia*, the natural gunmetal mutation mink.

*TM Mutation Mink Breeders Association jewels—Cartier gown—Jasper

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HAT: JOHN FREDERICS

Custom Craft skirts...slim as swizzle sticks in handsomely woven woolens by Anglo
In a palette of colors elegantly matched to pair-off with separates that include your finest cashmeres. Sizes 8-18. Left to right: Mat Tweed: About $25. Glove Flannel: About $22.95.
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SUSAN THOMAS



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Susan Thomas Blouses:

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Please add postage and handling charge of 30¢.

Perfect's the word for these SUSAN THOMAS Blouses because they're perfect for jumper wear, skirt wear, any-wear. The fabric is Springmaid's Dazzle, the lustrous wrinkle-resistant broadcloth that's so care-free. Left is the Gentleman Jim with removable velvet bow, pearl shoe buttons and tucked pleating on bodice and sleeves. 7.98. Right, the Jim Dandy, extravagantly self-bowed, pearl buttoned with lattice work lace on three-quarter sleeves. 9.98. Both, sizes 9 to 15, in white, beige, pink.

Junior Shop, fourth floor, Downtown Store.
Junior Shop, first floor, Lowenstein's East.



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YOU'RE WEARING A SWEATER OF TRUE ELEGANCE BY

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Sheer delight!

The **Sheer Beauty** of
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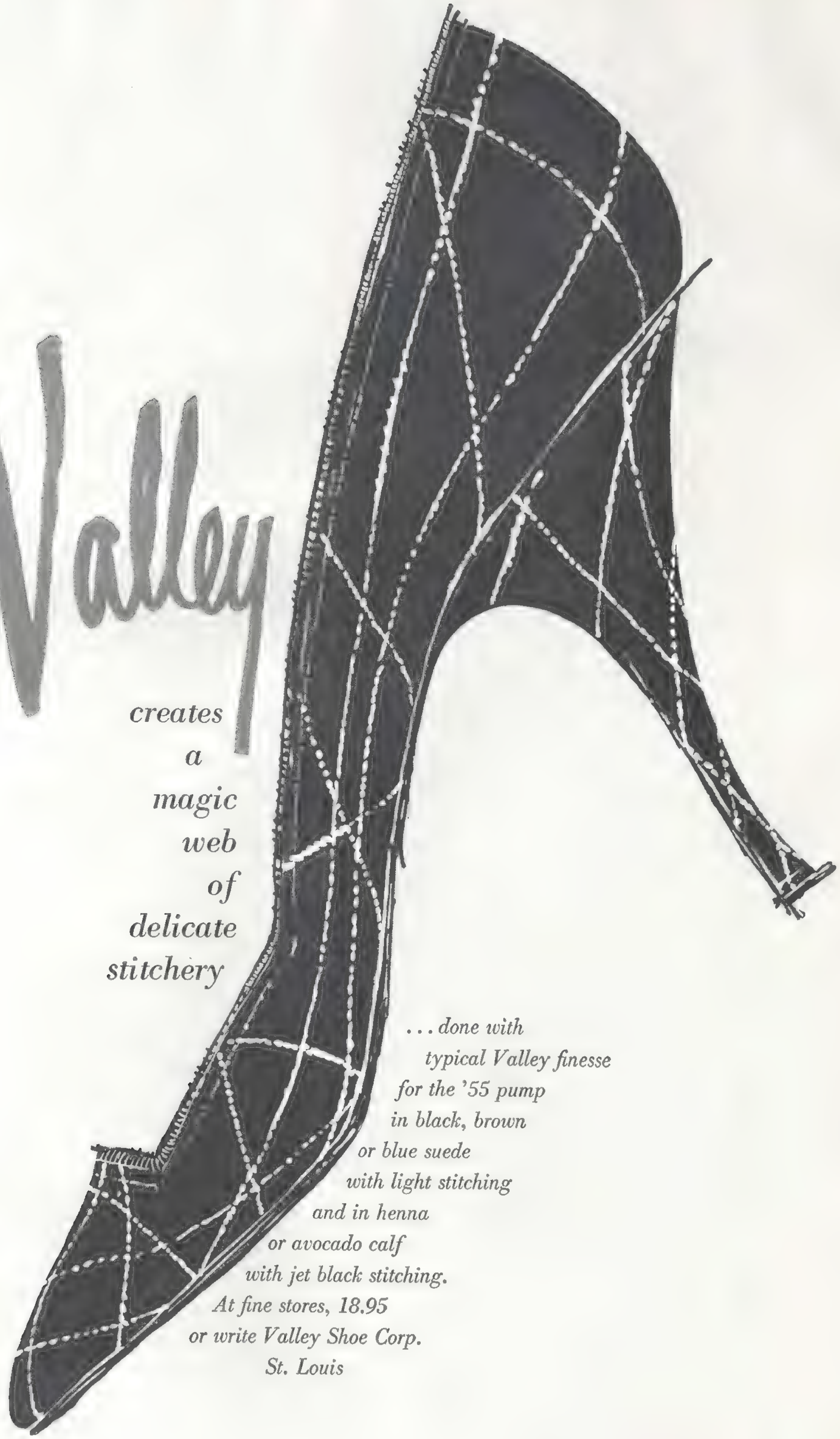
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RESPLENDENT IN LOVELY MERRIMACK VELVETEEN.
MERRIWEATHER WATER-REPELLENT TREATED
. . WITH WHITE SATIN INSULATED LINING
FOR SPAN-SEASON WEAR. LIMOGES
BLUE, LOBELIA VIOLET, NEON
RED, JET BLACK. SIZES 8-18.

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Luxury-loomed by EINIGER

EXCLUSIVELY FOR

Ellis of CALIFORNIA

One touch and the pure luxury of this Ellis coat comes through to you! Only sheared angora can give you this incredible softness and only *Ellis* can give you sheared angora! Choose it in full or slim silhouette coats . . . in Einiger Folklore Colors: pebble pink, colt navy, limestone white, apache red, Navaho blue, black, desert nude, tumbleweed, Aztec gold, camel, blossom blue, dusty rose, charcoal gray, peacock blue. Misses sizes 6 to 18. Junior sizes 7 to 17. J. W. Robinson, Beverly Hills and downtown stores. And at other fine stores everywhere. For store nearest you, write Ellis of California, 850 South Broadway, Los Angeles, California.



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Bardley's a seasoned traveler...you see it in the confident cut of the suit. the nonchalance of the coat. A look that comes of good line, fine hand-tailoring.

PHOTO: WARD HAT: MR. JOHN



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The suit, nubby-faced pure wool tweed with blouse and jacket lining of matching tissue faille. Blued green, rosy grey, sizes 10 to 18, $69.95. The coat, Warren of Stafford fleece, Milium® lined. Blue, green, red, nude or camel. Misses' and petite sizes 8 to 16, $69.95.* For the name of nearest store, write to Finger & Rabiner, Inc., 512 Seventh Avenue, New York 18.*

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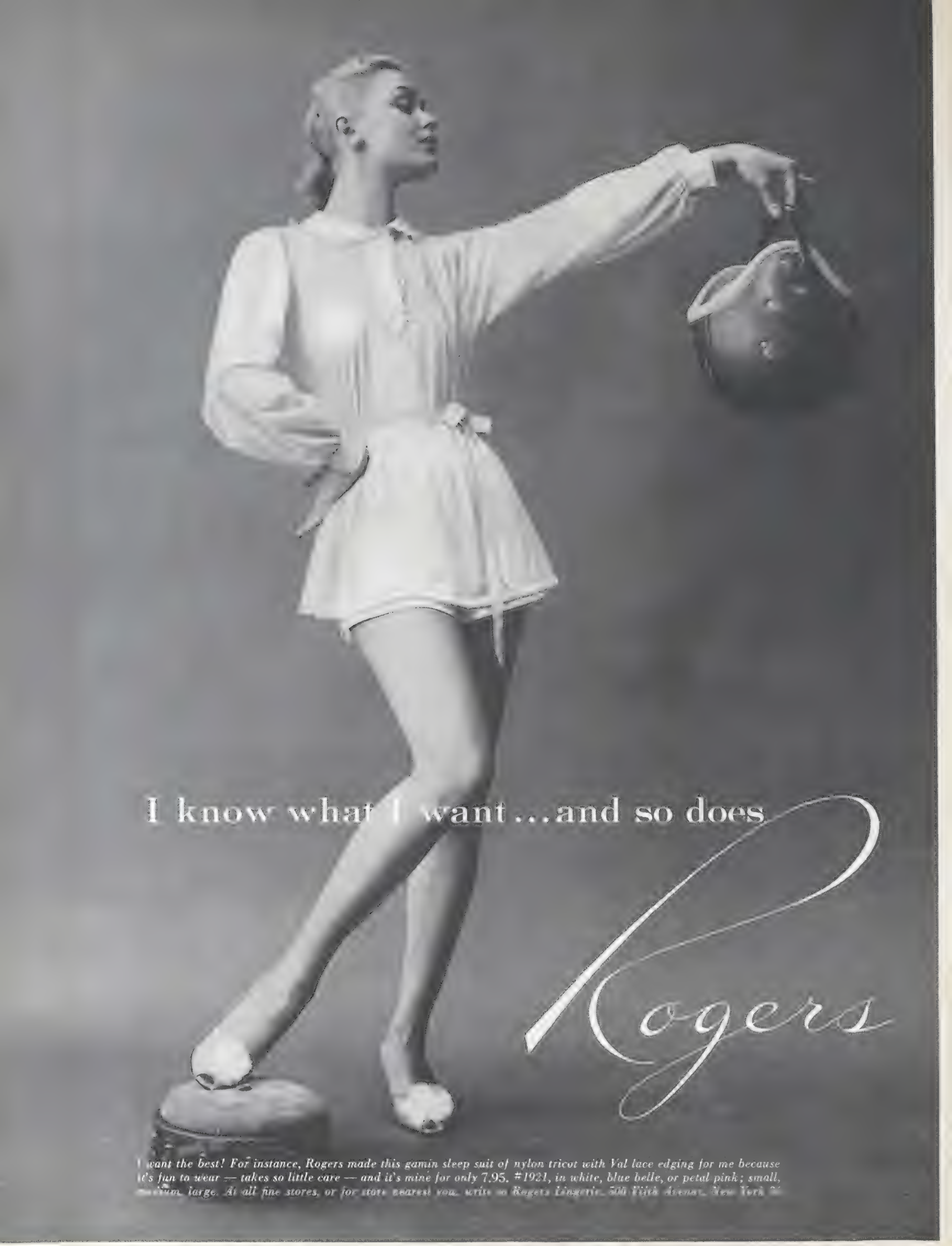
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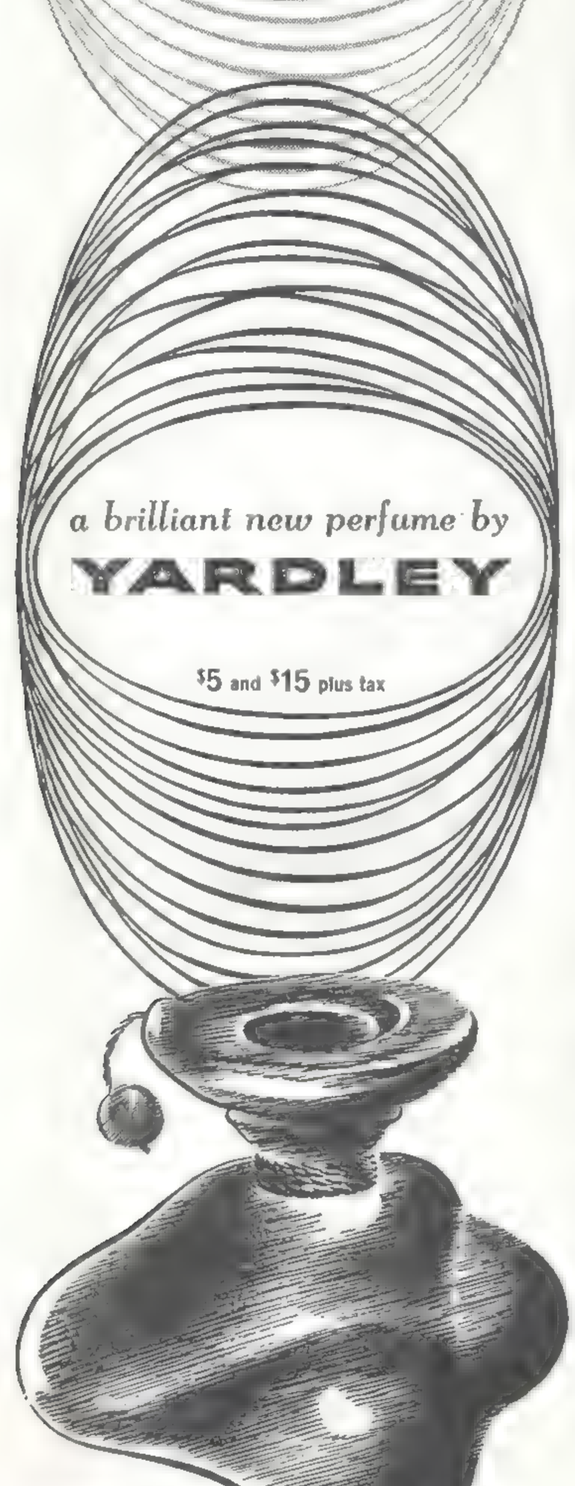
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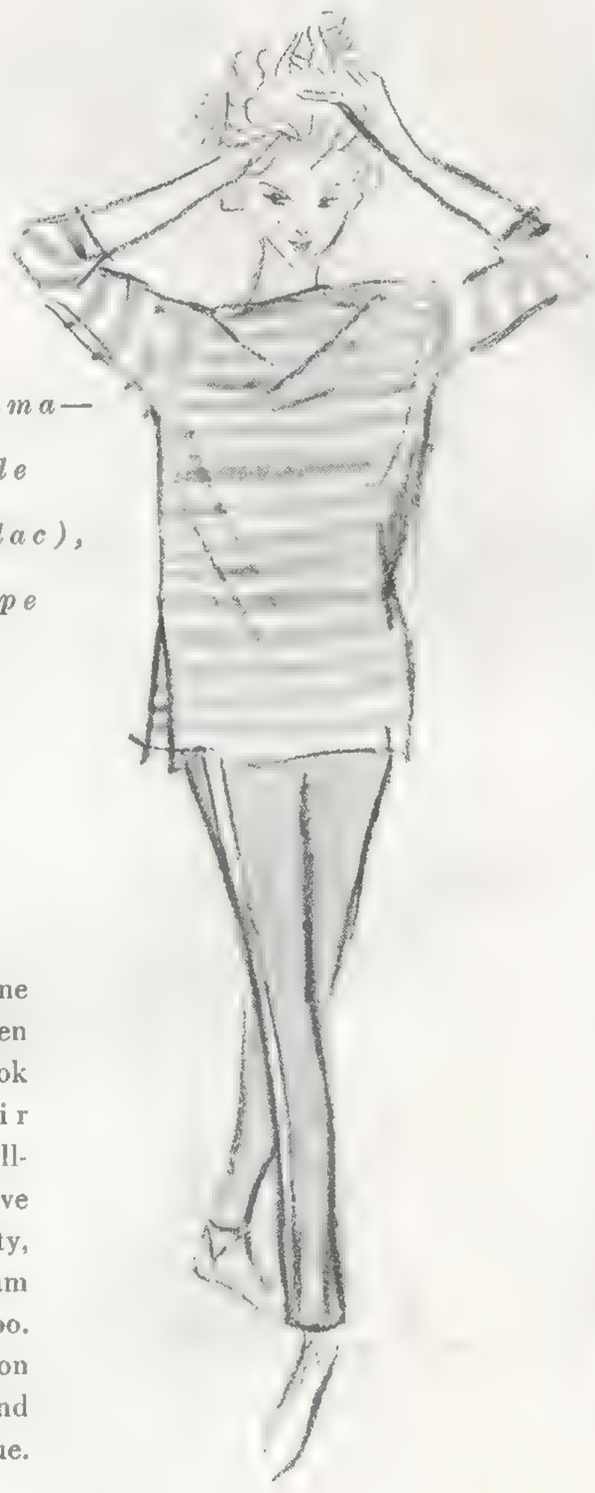
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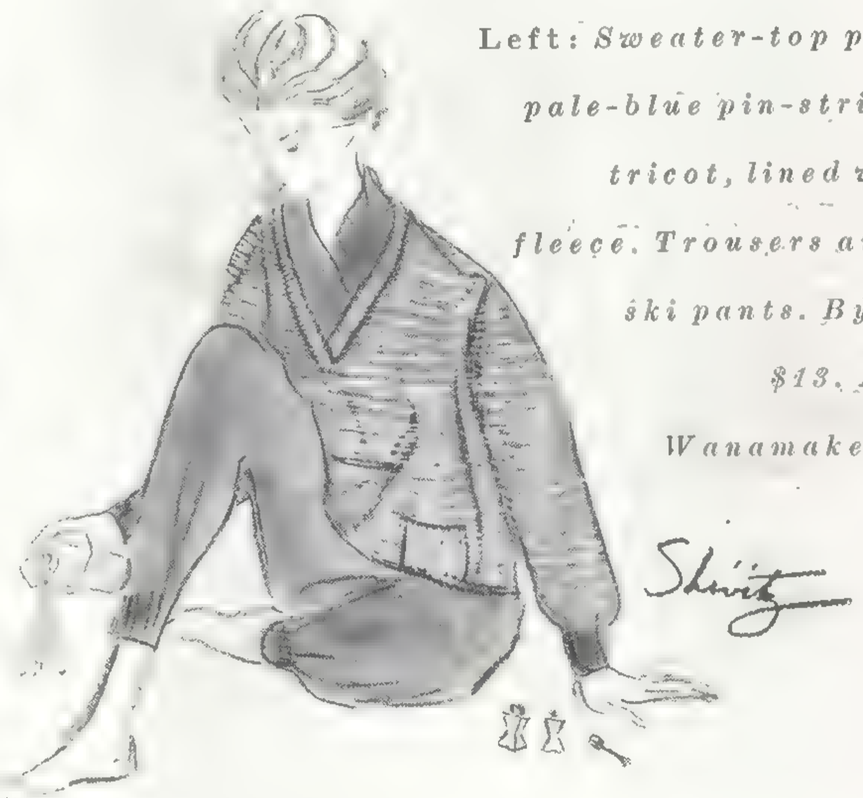
$5 and $15 plus tax

Bedtime fashions, beauty notes



Right: *T-shirt pyjama—of combed cotton lisle (striped grey and lilac), with a bellhop's stripe down each pants leg. By Van Raalte, $6. Macy's; Dayton's.*

Beauty assignment: discipline for hair that has just been shampooed and is apt to look flyaway. Dusharme's Hair Sheen Wave Creme, well-known for its abilities to give hair a pliant, silken quality, can be used as a setting cream immediately after a shampoo. A sparing amount, stroked on the hair, lends extra body and gloss. At Saks Fifth Avenue.



Left: *Sweater-top pyjamas of pale-blue pin-striped nylon tricot, lined with nylon fleece. Trousers are cut like ski pants. By Carter's, $13. Altman's; Wanamaker's, Phila.*

Beauty assignment: stronger nails. A pretty way to help them grow stronger could be a manicure and pedicure with Juliette Marglen's essentials. A base-coat gives a smooth, pre-polish surface; sealer over the polish firms the nails to resist breaking, adds lustre. Time saver: a new liquid spray that dries the polish instantly, cuts manicure time in half.

Continued on pages 68-69.



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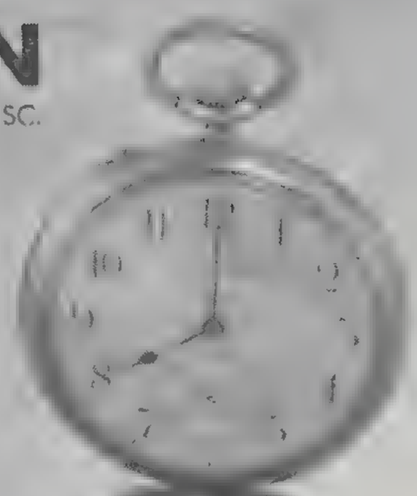
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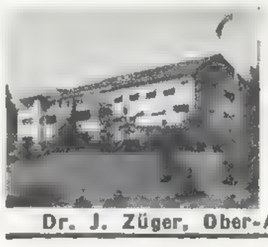
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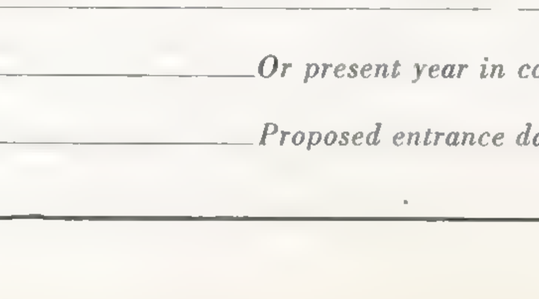
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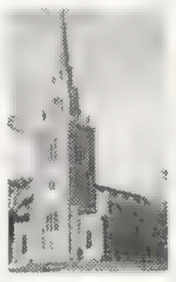
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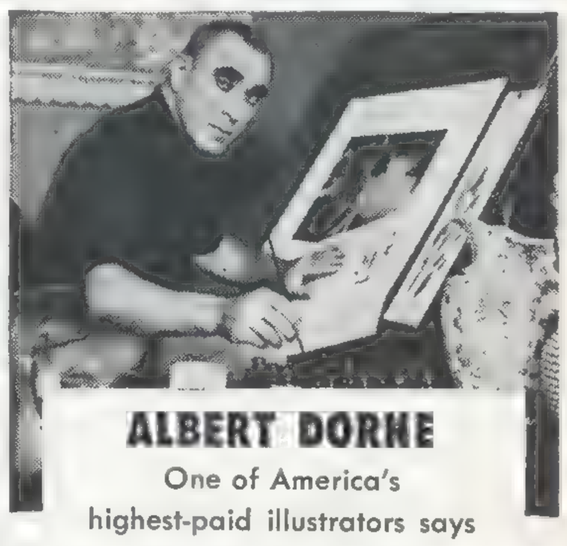
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It's in serial form—the autumn fashion news . . . because that's the way fashion happens, and Vogue reports it as it happens. The early news and young news is in your hands in this current issue. The next issue, the August 15th Vogue, will sample the important silhouette news, colour and fabrics news, shoe news, detail news. And it is particularly important for the 7-to-12 set because their back-to-school-wardrobe, edited by Vogue, is in this issue

Coming later: American collection news, Paris collections, English and Italian collections.

August 15 Vogue—on your newsstands August 16th.



Lambretta from Abercrombie & Fitch

Upper left—Self-hooded Lambretta shirt with ¾ sleeves. Oxford, brown, black, green or red with complimentary multi-stripes. About **$5**

Upper right—Long-torso with matching cuffs, waistband and turtle neck. Oxford, brown, black, green or red with complimentary multi-stripes. About **$5**

Lower left—Heavy knit, long-torso striped pullover with shaker collar, front pockets and ¾ sleeves. In oxford and white, black and cordovan, fir green and oxford, red and oxford. About **$6**

Lower right—Heavy knit, long-torso with front pockets, matching shaker collar and cuffs. Solid white, black, oxford, royal, red, chamois. About **$6**

All combed knitted cotton. Small, medium, large.

Knit Bermuda shorts. Oxford, brown, black. About **$6**

At these fine stores, or for store nearest you write: Smartee, 1384 Broadway, New York 18, N. Y



Atlanta, Ga., Rich's Inc.
Baltimore, Md., Hutzler's
Boston, Mass., Jordan Marsh
Chicago, Ill., Carson Pirie Scott & Co.
Cleveland, Ohio, Halle Bros. Co.
Columbus, Ohio, F. & R. Lazarus
Dallas, Texas, Neiman Marcus
Denver, Colo., Neustadter's
Detroit, Mich., The J. L. Hudson Company
Hartford, Conn., G. Fox & Co.
Los Angeles, Calif., Bullock's
Memphis, Tenn., Goldsmith's
Miami, Fla., Burdine's, Inc
Minneapolis, Minn., The Dayton Company
New York, N. Y., B. Altman & Co.
Philadelphia, Pa., John Wanamaker
Pittsburgh, Pa., Joseph Horne Co.
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Soft, smart bracelets of suede or calf
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At the heart of Air Step fashion is the comfort of the Magic Sole
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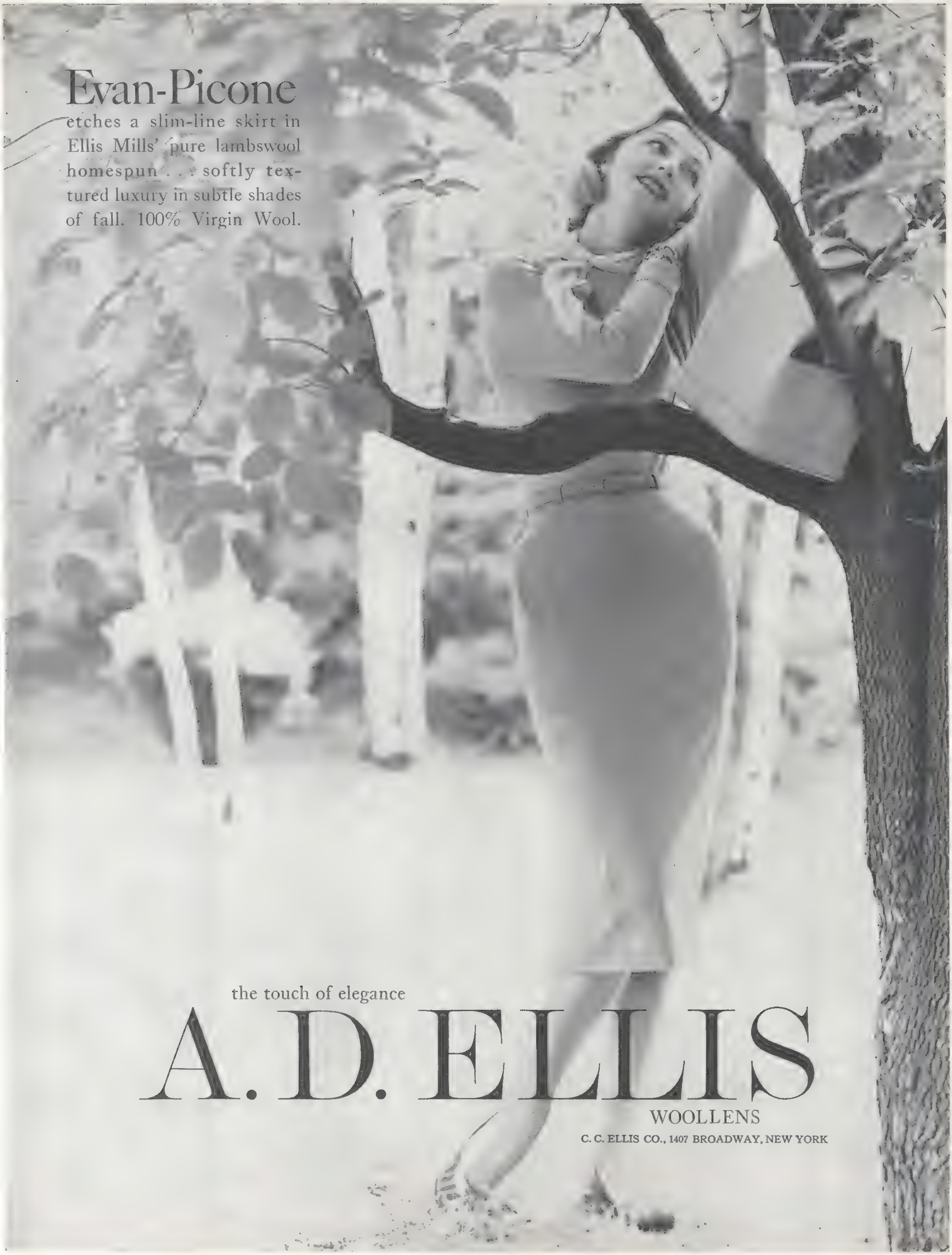
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WOOLLENS
C. C. ELLIS CO., 1407 BROADWAY, NEW YORK

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...in blazer stripe tapered pants of wool jersey, fully lined, and **monochromatically** matched with the blouse of LEBANON jersey. Both in carbon black or carbon brown, in sizes 8 to 18. Tapered pants, about $20; blouse, about $11.

At fine stores everywhere, write for nearest store.

ALEX COLMAN
409 Boyd Street,
Los Angeles, California

alex colman
CALIFORNIA



Bedtime fashions—



Left: *Nightshirt of Chromspun acetate—pale blue and burgundy stripes on white. By Kickernick, $6. Altman's; J. P. Allen.*



Beauty assignment: accurate care for disturbed complexions. Max Factor's Secret Key Treatment box has a gentle cleanser that helps dissolve clogging oils without drying; a lotion to correct acid-alkaline balance: medicated liquid to clear and conceal blemishes. Macy's.

Right: *Sweater nightie, red and white checked cotton flannelette, red cuffs. Checked pantie. By Schrank, $6. Bloomingdale's; Jordan Marsh.*

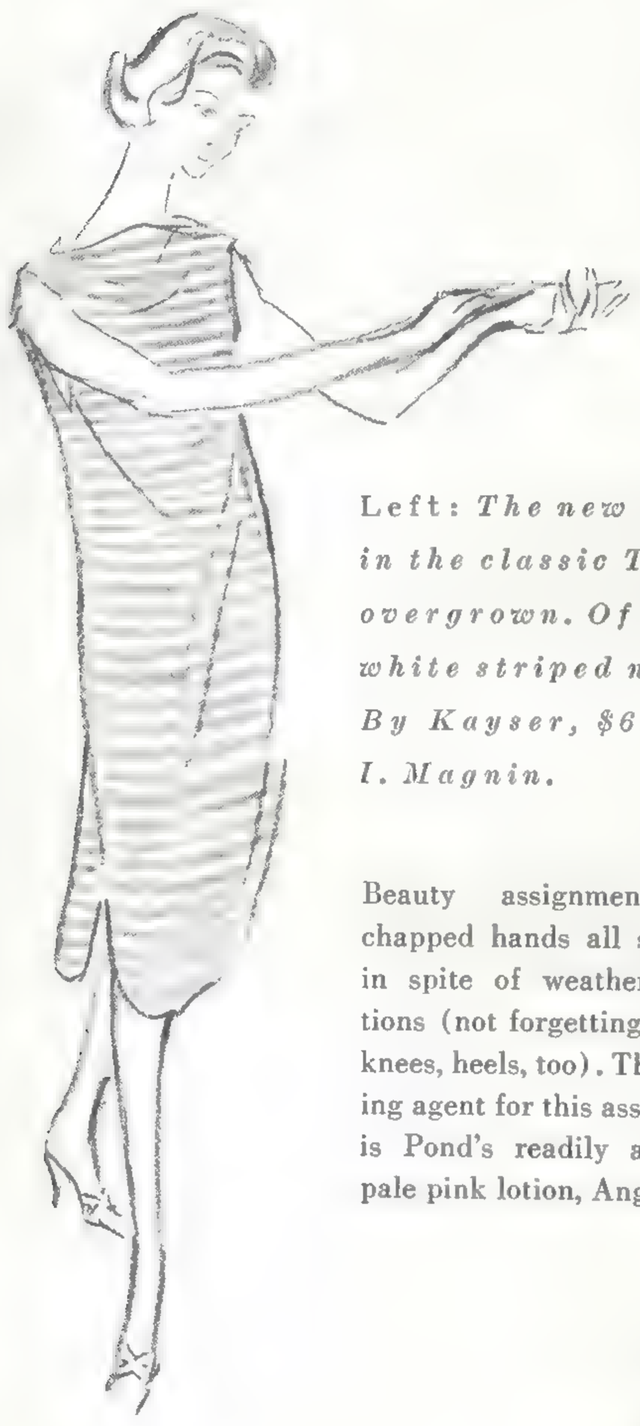
Beauty assignment: well-shaped eyebrows. Stray hairs can be plucked quickly, painlessly, with Twissors. They're tweezers with scissor handles —and as easy to manipulate.

Left: *Baseball shirt of black striped cotton flannel, black cotton-knit pyjama pants. By Tommies, $7. De Pinna.*

Beauty assignment: healthier nails. Whether nails will split and break is often determined at the matrix, below the cuticle, where growth begins. Revlon's Nail Builder cream, massaged around the cuticle, contains an ingredient that helps strengthen the nail as it grows. Bloomingdale's.

and beauty assignments

(Continued from page 52)



Left: *The new T-shirt nightshirt, in the classic T-shirt shape, overgrown. Of turquoise and white striped nylon tricot. By Kayser, $6. Lord & Taylor; I. Magnin.*

Beauty assignment: unchapped hands all semester in spite of weather conditions (not forgetting elbows, knees, heels, too). The soothing agent for this assignment is Pond's readily absorbed pale pink lotion, Angel Skin.



Right: *Pale-blue nightshirt of brushed nylon, piped with nylon tricot. By Munsingwear, $9. Lord & Taylor; Frederick & Nelson.*

Beauty assignment: a coiffure that holds its line. The solution might be a few, fast pin curls, rolled up nightly, set with Super Soft, the lightest-weight version of Helene Curtis Spray Net. A damp comb, run through the hair the following day, will reinstate this invisible discipline.

Shirley



As a matter of course, you'll choose Ariette*, the new Maidenform elastic bra *that sets you free!* Airy-light elastic outlining the broadcloth curve-flattering cups to snug the bra to you; elastic under the cups to move with every breath you take; elastic back-panels to give you more freedom of motion than you ever dreamed of in a bra. Ariette g-i-v-e-s with your every move—follows your figure like a dream! 2.50 A, B and C cups.

*REG. U. S. PAT. OFF. ©1955 MAIDEN FORM BRASSIERE CO., N. Y. 16 SKIRT BY PREMIER JEWELRY BY STEINER

Vogue's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

WRITE FOR RESERVATIONS TO THESE—"AS SEEN IN VOGUE"

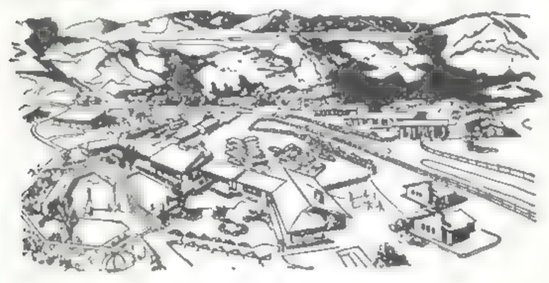
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HOT SPRINGS NATIONAL PARK

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C Lazy U Ranch

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GEORGIA

SAINT SIMONS ISLAND

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In praise of mountains: the Poconos

"Where every prospect pleases": country that's made of mountains and nothing but mountains. The Pocono area is one of the most impressive collections east of the Mississippi. These peaks, crowded into the northeast corner of Pennsylvania, reach heights up to two thousand feet, offer a number of sights to take your breath away. In fact, the first thing that strikes the eye here is the scenery, liberally sprinkled with such wonders as the view from the crest of Big Pocono (this gives you a nodding acquaintance with Virginia's Blue Ridge Mountains), beautiful Buck Hill Falls, or Skytop Lake. Other Pocono attractions: an almost perfect score of warm, sunny weather during the daytime, pleasantly cool nights; excellent golf, horseback riding, tennis (there are tournaments and Round Robins for competitive spirits); a fine summer theatre at Mountainhome; and, of course, swimming (there is a lake everywhere you look). Fishermen can pull in brook or rainbow trout at Bushkill and Brodhead Creeks, or at Snow Hill Lake; also bass, pike, pickerel, and perch. In fact, the fish in the Poconos are so numerous that they have to take turns swimming around.

The Poconos are easily accessible by air—both TWA and United Airlines make scheduled stops at the Easton-Bethlehem Airport; private planes can land at the Mount Pocono Airport.

MAINE

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NEW YORK

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LARCHMONT

Bevan Hotel. Right on Long Island Sound. 19 miles from Times Square, 67th year. Beach and outdoor sports. Open all year. LA 2-0603.

NEW YORK

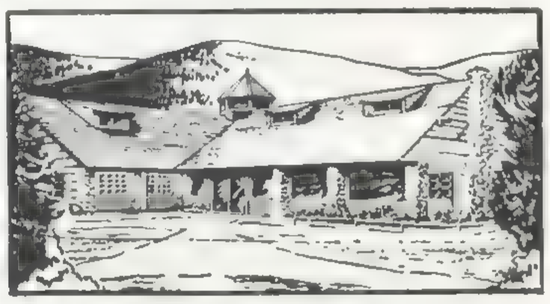
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VIRGINIA

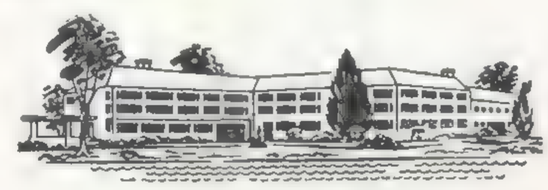
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Vogue's 21st Prix de Paris

If you're now a college senior, interested in a career in fashion, writing, advertising, merchandising, decorating or publishing, it's time to enter VOGUE's famous PRIX DE PARIS career contest.

1st Prize: $1,000 cash or two wonderful weeks in Paris.
2nd Prize: $500 cash.
10 Honourable Mention Winners: $25 cash prizes.

These winners will receive top consideration for positions on VOGUE and the other Condé Nast Publications.

Next 50 Top Ranking Contestants will be recommended to stores, advertising agencies, other magazines.

You'll find your first quiz and entry blank below.

CONTEST RULES

1. Each entrant must be graduated during the scholastic year 1955-1956 and must receive the B.A. degree or its equivalent from a college or university within the United States.

2. Each entrant must send in an entrance blank by October 17, 1955. (Fill in the one on this page and mail it immediately.)

3. As an entrant, you may not be, in any way, connected with The Condé Nast Publications Inc., nor related to any of its employees.

4. The contest consists of two quizzes to be answered by all entrants, and a 1,500-word thesis which those contestants who pass the two quizzes are eligible to submit. Each entrant who is eligible to submit a thesis will be notified by January 30, 1956.

5. Each quiz will consist of four questions—two based on fashion, two on non-fashion features (music, art, literature, the theatre, etc.).

6. The first quiz is published below. The answers are due November 1, 1955. The second quiz will be published in the December issue: answers due January 13, 1956. Subjects for the thesis will be published in the February 1 issue. The thesis will be due March 1, 1956. Although the material contained in the quizzes is editorial in nature and is based on material appearing in Vogue, it is not necessary to subscribe to the magazine to enter the contest.

7. Papers will be graded on writing ability, grasp of subject matter, general intelligence, originality, and demonstration of special talents.

8. All material submitted must be typewritten in double space on one side of the page, on paper not larger than 8½ by 11 inches. All art work should not be larger than 8½ by 11 inches. Your name plus the quiz and question numbers must appear at the top of each page. All material submitted becomes the property of Vogue magazine and will not be returned.

9. The judges of the contest will be a board of editors, and their decision will be final. The judges reserve the right to hold personal interviews with the finalists before selecting the winners. The winners of the Prix de Paris will be notified by May 11, 1956.



FIRST QUIZ based on the August 1, 1955 issue of VOGUE

(Please limit size of entries to 8½ by 11 inches)

fashion *(Answer two questions)*

1. Give your opinion of the fashions in Vogue's College Issue (August 1), and their appropriateness for life on and off your college campus.

2. Take your college wardrobe and explain how you can convert it into the wardrobe of a young woman with a job.

3. Choose six movie or TV stars to sit for their portraits for an issue of Vogue. Describe how you would dress them from head to toe.

4. Define the word "smart"; suggest synonyms for it. Define the word "costume" and suggest several words or phrases that might take the place of this word in the current fashion language.

feature *(Answer No. 1)*

1. Write a profile of yourself in approximately 600 words.

(Answer one of the following)

2. Why did you choose your college? What have you gained from it? How have you contributed to it?

3. Choose a picture from a recent issue of Vogue and write a short article for a facing page about beauty care—complexion, hair, eyes, figure.

4. Why do *you* read Vogue?

The answers to this quiz are due November 1, 1955 and should be mailed to:

Vogue's Prix de Paris Director, 420 Lexington Avenue, New York 17, N. Y.

Please enroll me as an entrant in VOGUE's 21st PRIX DE PARIS. DATE.....

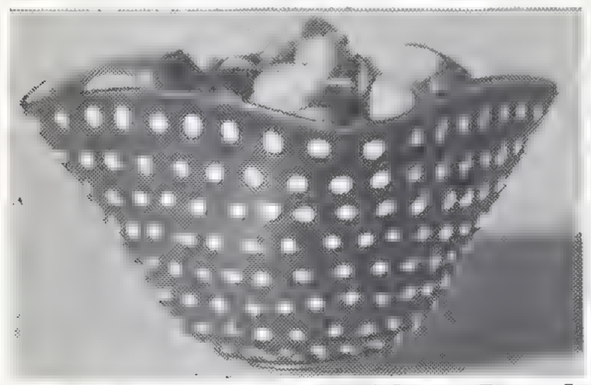
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HOME ADDRESS..... COLLEGE ADDRESS.....
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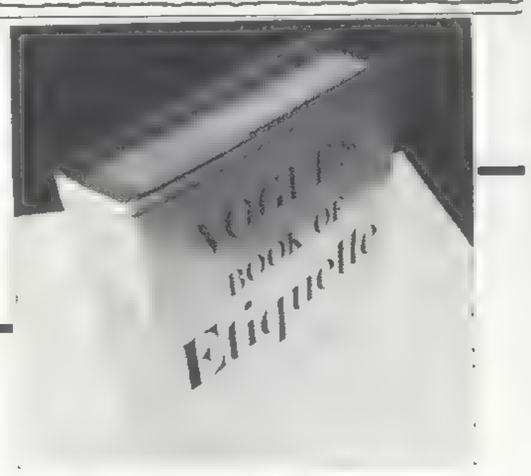
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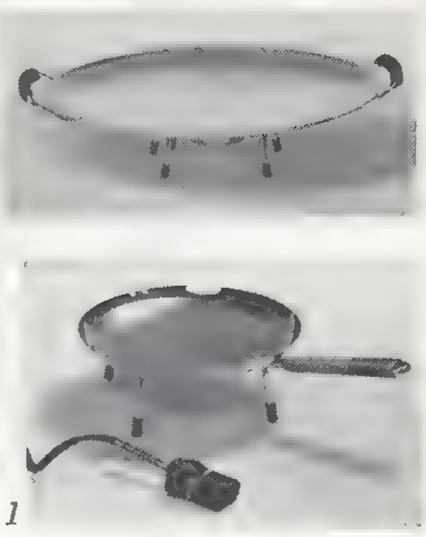
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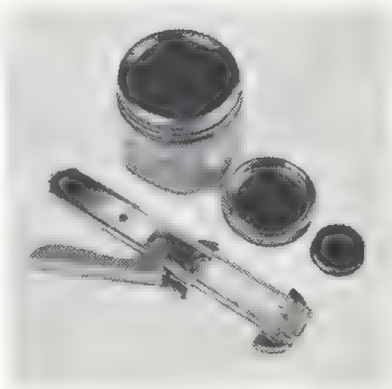




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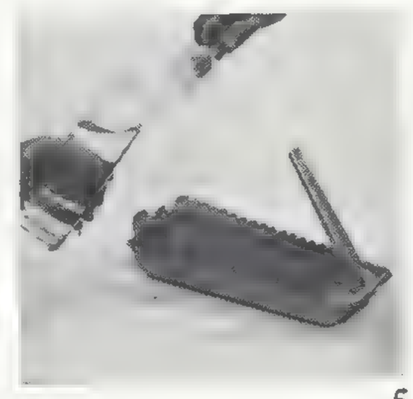
2



3



4



5



6

1. Tray on a hot steel trivet, to keep hors d'œuvres piping during an indoor or outdoor party. The chrome tray is 16" across; has leather-bound handles. Trivet works on AC only. $16.50 postpaid. Bodine's, 444 Belvedere Street, Baltimore 10, Maryland.

2. The quick little chickens, here, boned and ready to serve in a variety of ways—in soufflés; as chicken Tetrazzini; *sous cloche.* The 5-oz. jar, $1.10; 9-oz., $1.70; 16-oz., $2.75. Light and dark meat. Woman's Exchange, 541 Madison Avenue, New York 22.

3. Automation at home, by "Gilhoolie," a new instrument that can open any size jar, from a bottle of nail polish to one 5" across; also can pry up bottle caps or lids. (No Atlas muscles needed.) $2.95 ppd. Maryland Mail Order, Box 605, West Hyattsville, Md.

4. Nice day for ducks (and fanciers) when this wicker one arrives— "stuffed" with three jars of wine jelly, to serve with roast duck. Wicker duck with 6-ounce jars of Rhine wine, Pinot noir, sauterne jelly, $6.95 ppd. Red Box, Westbury, L. I., N. Y.

5. Ice by the slice: from this aluminum tray. It makes 38 slices of ice, each with the same cooling area as a cube. Other advantages: the slices freeze quickly; they fit easily into tall, slender glasses. The tray, $3. Hammacher Schlemmer, 145 E. 57th St., New York 22, New York.

6. Just a quick dip: just not possible with "Poll-o-naise." It's made of crushed garlic, French olive oil, vinegar, eggs, cream; soon becomes compulsive with shrimp, potato chips, cold beets, cauliflower. 6 oz., 75c; 16 oz., $1.50. William Poll Delicacies, 1120 Lexington Avenue, New York 21.

HOUND

. . . in and out of smart kitchens



7

7. Where to eat tonight? Grasse? Florence? Salzburg? The book that will take you there at the whisk of a spoon—*The Peasant Cookbook*, by Marian Tracy. It not only tells how long it takes to make the dishes, but gives suggestions for wines, salads, breads to serve with them. $3.50. Published by Hanover House. Doubleday Book Shop, 665 5th Ave., N. Y. 22.



8

8. Fresh vegetables, a permanent collection on these soufflé dishes. They're French china printed with carrots, mushrooms, onions, in profusion. The sides are fluted. The large dish is 8 inches across, 3 inches deep, $10.50. The individual serving dishes are 4 inches across, 2 inches deep, $2. Alice Marks, 18 East 53rd St., N. Y. 22.



9

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10

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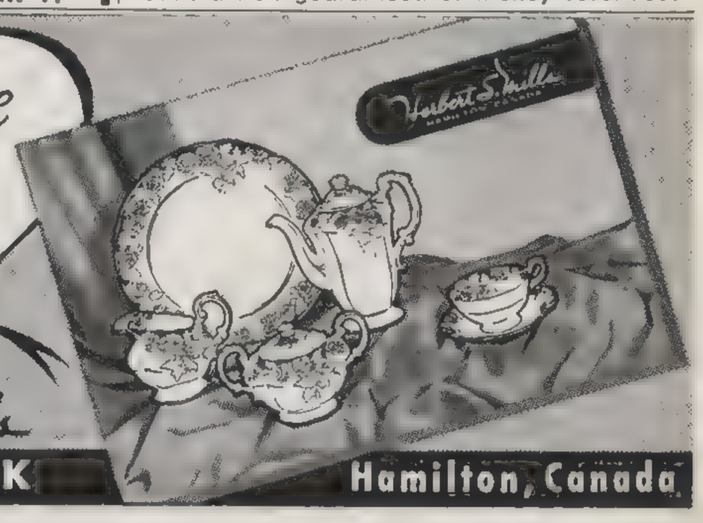
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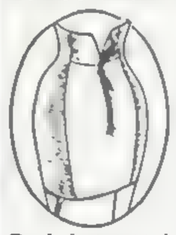
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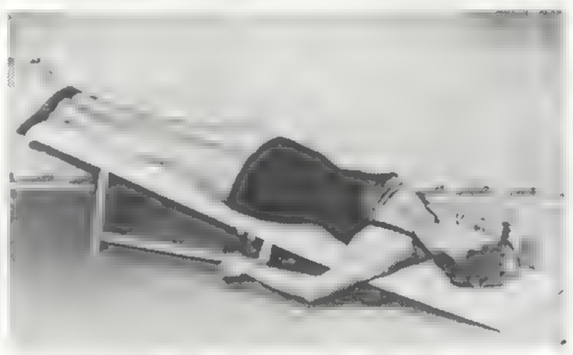
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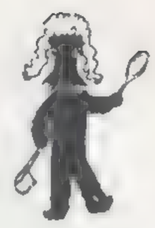
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AUGUST 1, 1955

COVER

Ins and outs of Vogue's young cover fashion: an oversweater overcoat (Ameritex cotton lined with knit wool) goes with black wool pants to the country. In town, it's coat to a wool sheath, with city accessories—Madcaps beret, wool gloves by Hansen, black cowhide bag by Jana, Kramer earrings (all, Lord & Taylor). Oversweater, $40; pants, $15; sheath, $25. By Masket Bros. Lord & Taylor; Hutzler's; Hudson's; Neiman-Marcus; I. Magnin; shops on page 148. Lipstick: "Chanel Red," by Chanel.



PRIGENT

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Vogue's eye view: key to reading fashion news in or out of college

New idea for the young: the king-size key ring pictured above (more about it, below). But it's here to point up a story that concerns readers of every age—Vogue's autumn fashion serial, beginning with this issue you now hold in your hand. The *complete* story's not here, because that's not how good fashion, or good wardrobes, happen. The news comes in installments, a long luxurious line of smart new looks for the woman to consider, timed by the designers to arrive as her various wardrobe needs arise. And it takes more than one issue of Vogue to record them, just as it takes more than one change of fashion to make a season, more than one shopping-foray to outfit a wardrobe.

The first issue in the serial, this August 1 edition, is mainly the young news (much of it applicable to the woman who leans to a casual, easy elegance, even though she's older than young in years), *plus* some very early coat-and-suit news, on pages 122-129, of the most citified sort. The next issue, August 15, will be all forecast, every page of it—advance news about everything from autumn shoes and accessories to autumn furs. Coming September 1: Paris Collections Report, American Collections Report. And, in September 15 Vogue, fashion news from England, from Italy; American news, Paris news continued. And more to follow. There's the key, to nicely spaced autumn fashion-reading, to a nicely paced system for assembling an autumn wardrobe, starting now. Open up this issue and see.

About the key ring: for shops, and details on it and the bracelet also shown above, turn to pages 108-109.



Young fashion chapter
for 1955

IN and

PRIGENT

OUT of college

Whose fashion chapter is this? Yours, if you're leading the young and easy life—not necessarily in ivied college halls. For we don't try to cover the clothes-requirements in the college handbooks: X pairs of pyjamas, and the like.

What Vogue wants to do is this—fire the young fashion imagination; list new ways and means to give a hard-working wardrobe vitality and colour, a vivid sense of belonging to 1955, whether it's operating in city, country, on campus, or all three. And, when there *is* news in a college staple, it's here; for instance, on page 92, new alternate to Bermuda shorts—a Bermuda skirt.

Left and right: Vogue's first example of an adaptable young fashion. Still more, next page.

Young new fashion-switch in plaid jersey

Left and right: Jumper, news in jersey in a red plaid. At left, ready for Saturday football, with its hooded black jersey shirt. Right, after the game, or leading a quite separate late-day city life—with a rosy beret, bright jewellery. The wool jersey jumper, $25. The shirt, of Lebanon worsted jersey, $12. By Wilroy. These, Sally V hat, bag by Katten, and the wool knit gloves by Hansen: all, at Best's. Jumper and shirt, also at Wanamaker's, Philadelphia; Julius Garfinckel.

For shops in other cities, see page 148.



oversweaters

over-all fashion in city, country, in college and out

In and out of college: that's how Vogue has planned for all these young 1955 fashions to work. We've chosen them not only for the girl whose home base is a college campus, but also to suit the city-country needs of her young counterpart—the girl who's decided to take up a career (business, marriage, whatever the case may be), instead of working toward a bachelor's degree.

But: clothes that do double duty have to do this, we insist—do both their jobs *brilliantly*. And this is how they can; this is how such a wardrobe can be safe as a vault and yet as exciting as the new fashion collections. Start by acquiring some new thought-processes, like these.

First, about basics. We've said it before, but we don't think we can say it often enough—true basics are never *bores*. In fact, the least-useful piece of clothing you can own is an uninteresting suit, coat, or dress. The theory that "it goes anywhere" is exploded by the fact that everywhere it goes it draws the same dead blank. But the same coat in a fine, resounding red (page 96), or the suit in a brightly-drawn plaid (page 90), is a real possession—not only covers your needs in city, country, or on campus, but keeps you looking your most becoming, non-regulation best for all.

Then, the Department of Imagination. You'll find wonderful clothes-ideas there. We'd suggest this: that you look at everything that, up to now, you've considered strictly country—and *force* yourself to imagine it in town. That bulky tweed skirt may need only a sleek black cashmere sweater, plus one of the new beanie berets (the back-of-the-head berets on so many pages of this issue). The cable-knit sweater suddenly becomes a city look with a black broadcloth skirt, bang-up earrings, a beanie beret. The boldly striped blazer goes into town, very correctly, over any slim black sheath. And even a casual camel's hair or wool alpaca coat may be metamorphosed right before your eyes—seen, for late day and little evenings, over red velvet or satin. And, in this fashion year of 1955, all this is quite as it should be. Many clothes are designed, intended, to make changes of locale.

Finally, how demanding is fashion? Here's our answer to the girl whose refrain is always to the tune of "too smart for little old me." For one thing, everything in this issue is fashion—and a lot of it is just as easy to wear as last year's moccasins (and *much* prettier). Show us the girl who wouldn't be a success, for instance, in the red flannel shirt dress on page 98. But, truth to tell, many fashions in these pages do take carrying off. Only the very slim, very sleek, very sure, will want to attempt an oversize oversweater in town, as on page 84. But, in the interests of opening up wonderful wardrobe-vistas, try this for 1955—attempt at least one clothes idea that demands special effort from you. You may find yourself more than living up to it.

Overcoat oversweater

Right: Blazer-striped oversweater to be worn as a short overcoat—for a smart new city look as here; or in college or in the country (with an accessory-change). The sweater, of wool knit, with a thick ribbed collar and cuffs, a crêpe lining; $36. Skirt of black Lebanon worsted jersey, $23. By Sportwhirl. New beanie beret, by Madcaps, in wool crochet. Coro earrings; MM bag. All: Peck & Peck. Costume, also at Goldwater's; Frederick & Nelson. Uncle Sam umbrella. The "Spanking Pink" lipstick, Schiaparelli news.

For shops in other cities, see page 148.

PRIGENT





sweaters

gone overboard

Left: Oversize oversweater, extravagantly striped and excitingly worn—not in country house or ski lodge (though it goes either place), but right in the thick of city life, with a broadcloth skirt, beanie beret, bang-up earrings. Sweater by Geist & Geist, of wool, about $25. Skirt by Evan-Picone, $25. Costume, Madcaps hat: Bonwit Teller. Coro earrings, Van S bag: Best's. Costume, also Hutzler's; J. P. Allen; Morgan's of Canada. "Cupid's Pink," a new lipstick shade by Jacqueline Cochran. *Right:* Polo shirt gone overboard on bulk, length, looks—knitted of heavy white wool; pulled, for this country picture, over black worsted jersey (Sag-No-Mor jersey) pants. Could be a picture for the city, too—belted over red pleats, or plaid, and worn with a beret, heels. A Catalina sweater, $15. Pants by Harburt of Boston, about $15. Costume, Monet necklaces: Best's. Costume, also at L. S. Ayres; I. Magnin. Shoes, by Westport.

For shops in other cities, see page 148.



plaid

blankets gone overcoat

Making the big splash here: blanketing, now a coating fabric in bright blanket-plaids. The point of it: a good strong colour commitment in a cosy fabric, cut along the straightest lines. Result? Coats like these, that work beautifully over the simpler versions of good young fashion, on campus or in the heart of town. *At left:* The blanket coat in its country setting—with gilt beads, a silk broadcloth shirt, and jersey skirt. The coat—veritable blanketing cut like a polo coat—goes just as handsomely in town with a grey flannel suit and beret. Coat, $50; shirt, $13; and Lebanon jersey skirt, $25: all by Sportwhirl. Altman's; Hutzler's; Halle Bros. Marvella gilt pearls, Altman's. New lipstick: a sheer application of Toni's "Coral," one of a new group called Soft Touch—all particularly lasting. *At right:* Blanket-plaid coat cut die-straight and closed with horse-blanket buckles. In town wear it with its own jersey sheath dress, add a big bag, a black beret. On campus, try it with pants, a turtle-neck sweater. Black Watch plaid coat (Springfield wool blanketing with knit wool sleeves) and Sag-No-Mor jersey sheath: both by Kasper, about $85. At "Miss Bergdorf," Bergdorf Goodman; Hudson's; Frost Bros. Black furry calfskin handbag: "Miss Bergdorf."

For shops in other cities, see page 148.



PRIGENT



plaids going places

Facing page: Red plaid shirtcoat going in town for lunch, via smart accessories (big pin, one idea). By Jaunty Junior, of the new plaid wool chinchilla by Milliken, with a Milium lining, about $55. Bendel's Young-Timers. Jersey beret, Roger Van S bag, at Henri Bendel. The coat is also available at Jenny's; I. Magnin. *Right, above:* Red plaid corduroy suit on the go all day (and it can go separate ways, often as not, as blazer and extra skirt). By Jane Andrea, of a Cone fabric, $20. At Oppenheim Collins; Burdine's. The white furry Ingber bag: also Oppenheim Collins. *Right, centre:* Purple plaid shirt dress going to football games, parties later. By Anne Fogarty, in junior sizes, $60. This, Emette beret, bag: Lord & Taylor. Dress: also Halle Bros.; Younkers. *Right, below:* Plaid in town all day (or on campus, minus hat, gloves): green plaid skirt hemmed with grosgrain with a ribbon-rimmed black blouse of Sag-No-Mor jersey. Skirt, $35; blouse, $15. These (by Sloat), and sailor beret by Madcaps. All at Henri Bendel. The skirt and blouse are also at Miller & Rhoads. *Directly below:* Plaid going to dinner—a slimly-cut coat of Black Watch wool chinchilla with a black satin over-collar. By Dan Millstein, of Milliken wool, $90. At Lord & Taylor; Hudson's. Black satin beanie beret by Betmar; at Lord & Taylor.

For shops in other cities, see page 148.









PRIGENT

plaid suit,

in and out of coat—

the new downy shirtcoat

The suit: MacDonald wool tartan (mostly red), its brightness rightly cut for town or out. It's shown here wearing its city-best; for the country, the campus, can make an easy switch to turtle-neck sweater and flats. Suit, by Bardley in a British woollen, $80. In junior sizes. At Best's; Hutzler's; Bramson's. The bag by Jana, Kislav gloves, and Nell beret: all at Best's.



The coat: Latest look in the wool alpaca-pile coat that's been such a big young crush—this snug, downy, platinum-blond shirt; it can top ski pants or a town suit (like the plaid shown opposite) and look smart either way. Coat, by Lumay, $70. The velveteen beret by Betmar, and coat: Bonwit Teller. The coat, also Julius Garfinckel; Dayton's. Bag by Katten: Altman's.

For shops in other cities, see page 148.

PRIGENT







plaids on wheels

Facing page: A pair of red Milliken wool plaid knickers topped by a hand-loomed white wool pull-over—wonderful wind-and-weather insurance. The sweater has a hood that can become an easy cowl neckline indoors, or on warmer days. Knickers by Columbia, $10. Pull-over by Geist & Geist, $30. Both at Best's. Sweater, also at Hudson's; Dayton's. Her transportation: a Mopedo motor scooter. *Above, left:* Bermuda skirt, knee-length, of red blanket-plaid worn with a black fitted shirt, buttoning high at the neck. Underneath everything: a pair of tapered black pants. Knee-skirt, $25; Sag-No-Mor jersey shirt, $12; pants, $15; shoes, $11. All by Pembroke Squires, at Lord & Taylor. All (except shoes), also at Seidenbach's. *Centre:* Blanket-wool plaid cardigan, coloured in yellow, russet, and brown, with sleeves of natural-coloured suède. Worn with a tailored yellow silk shirt; russet worsted flannel shorts; natural-coloured cinch belt. Jacket, $30; shirt, $15; shorts, $15. All by Bill Atkinson, all at Lord & Taylor; Bramson's. Lambretta motor scooter. *Directly left:* Sleeveless overblouse of red cotton-knit plaid, trimmed with black, worn with a pair of slim black pants; a white Orlon pull-over. Overblouse by Jane Colby, $3; pull-over by Canterbury, $8. At Altman's; D. H. Holmes. En route on a Vespa motor scooter. *On both pages:* better riding vision supplied with Lugene glasses.

For shops in other cities, see page 148.

PRIGENT


moped



Young fashion imagination fired with red

Beginning here: six pages of new variety in red—and kindling enough to set any fashion imagination ablaze. The effectiveness of One Red Dress is a young legend; this year every up-and-coming young fashion seems to have some version in red. And where does it go from there? Into town, out to the country—and going smartly with almost anything else you have in tow. Try the sleeveless blazer over a black sheath; the red shirt dress with a furry blond coat; the fireman's shirt with black tweeds, rurally with Bermuda shorts. *Facing page:* The newest possible suit—and it's red. Loose, double-breasted jacket with a banker's collar of moleskin. Accessories that make it a town suit: jersey beret by Madcaps, earrings by Coro, pigskin gloves by Hansen, satchel bag by Ronay (all Lord & Taylor). The suit, of Stevens wool, by Judy 'n Jill; about $110. Junior sizes. Lord & Taylor; Wanamaker's, Phila.; I. Magnin. Make-up with red: Pond's "Courtin' Red" lipstick, "Peach" Make-Up Mist foundation. *This page:* Here's how this red starts out: a fan-pleated skirt, a sleeveless blazer with a white wool sweater. Possible permutations? We suggest one above; you'll probably spot a dozen of your own. Blazer, $13, skirt, $18 (both Wedgmoor flannel), pull-over, $13—all by Greta Plattry. Best's; Julius Garfinckel; Hudson's; Burdine's. Bag: Best's.

For shops in other cities, see page 148.

VEVEAN

PRIGENT





red fire in fashion

Above: Red wool with just the right amount of sleeve, skirt, and décolletage to make it ready for anything from week ends to weekdays (plus a Paisley scarf?) to small sociable evenings. An Anne Fogarty dress of Milliken wool flannel, $40. In junior sizes. The Coro jewellery, dress: Lord & Taylor. Dress, also Hutzler's; L. S. Ayres. *Right:* City-country news in red, in a handsome binding—a wool chinchilla coat with leather-piped edges and a smart slenderness. By Lassie Maid of Somersville wool, Milium lining. $55. Coat, bag, Burmel neckerchief, Emette hat: Altman's. The coat, also Halle Bros.; Dayton's.

For shops in other cities, see page 148.

PRIGENT



Right: Red flannel and white satin—terrific new young combination for town (add white gloves, a black beanie beret and bag, a blaze of earrings). Or, drop the gilet and substitute a scarf; it's a tailored princesse, ready for any casual situation. A Hayette dress, in Stevens wool; $30. In junior sizes. From "Miss Bergdorf," Bergdorf Goodman's new young shop; Julius Garfinckel; Harzfeld's. *Below:* An attractive e'er-do-well of a dress—equally at ease with town coats, country blazers. An attenuated T-shirt, in worsted tweed, by Junior Sophisticates; $40. In junior sizes. Bendel's Young-Timers; Stix, Baer & Fuller.





VEVEAN

red fire in fashion

Left: Town use, here, of the T-shirt dress—now in Milliken wool flannel. By Jonathan Logan in junior sizes, $18. Lord & Taylor; Wanamaker's, Phila.; Hudson's. *Directly right:* Sheath dress of Kanmak wool jersey, $18. The furry jacket of Celanese acetate and rayon, $17. By Nelly de Grab. Saks Fifth Avenue; Makoff. *Below:* Wool flannel fireman's shirt with a button-down yoke ($15), for innumerable campus fashion activities. Here, with a tweed skirt ($13). Both by Toni Owen; Altman's.







VEVEAN

Directly below: Cotton damask, new young change for dinner in town, a campus dance. By Lanz Originals. Junior sizes. $40. Bonwit Teller; Frank Murphy; Neiman-Marcus. *Centre:* Two-piece knitted wool dress with city accessories, glitter pinned onto a pocket. By Goldworm, $40. Saks Fifth Avenue. *Far right:* A late-day coat with all sorts of fashion advantages: warmth (a Milium lining), weather (it's water repellent), a beautiful glow (Crompton velveteen). By Sherbrooke, $40. Best's; Hudson's; L. S. Ayres.

For shops in other cities, see page 148.



cotton



coats

in and out of rain



No point in deserting a smart fashion principle just because the season's turning. The cotton coat (such a success as breezy summer covering) now appears ready for autumn weather—fog, chill, rain included—on a city-country basis. And for sub-zero situations: the slicker here's a coat's coat, might be worn in a blizzard over a fur coat. *Facing page:* White cotton shirtcoat lined with red cotton flannel (nice psychological warmth . . . and it's interlined). On campus—daily with plaids; in town, add a Basque beret, dark gloves, a big bag. Wellington Sears twill raincoat by Amco, $13. This, Dawnelle gloves, Roger Van S bag: Best's. Coat, also Hudson's; Neiman-Marcus; I. Magnin. *Right, above:* New rain-slicker idea: pliant corded yellow cotton with a black velvet collar. City use: polished with smart accessories. Coat by Weatherbee, $15. This, bag, Castlecliff earrings: Peck & Peck. Coat, D. H. Holmes; Meier & Frank. *Right, below:* Dashing trench coat (but no dashing for cover, since it's a raincoat) of beige Crompton corduroy that looks like bark. By Lawrence of London, $40. Saks Fifth Avenue; Seidenbach's; Stewart Dry Goods. Tweed satchel: Saks Fifth Avenue. The umbrella (and both others shown) : Uncle Sam.

For shops in other cities, see page 148.



PRIGENT

One skirt, four tops, and

changes

from ball dress

to little-evening dress





Here in black velveteen with flashes of white, the newest way to own an evening wardrobe—a skirt and four tops that do marvellously (and pack ditto) as everything but a coming-out dress. And the beauty of these skirt-with-tops ideas is they don't look tricky. They look like—and are... *Near left:* A ball gown—a bare black top that fits smoothly over the full skirt. Add a hair ribbon. *Far left:* A dinner- or theatre-suit—the skirt and a collar-swept jacket (an evening wrap any time) with a satin satchel, a black velvet disc hat. *Below:* For a college dance, pack (with ease) a bare white sweater, jewelled cap, velvet satchel. *Right:* Romantic look for at-home, at-house-party evenings: skirt plus white silk shirt, pearls. *Both pages:* Skirt, jacket, top (all Crompton velveteen, $135), shirt ($30): by Ceil Chapman. Bergdorf Goodman; Wanamaker's, Phila.; Montaldo's; Neiman-Marcus. Hats, bags, and wool-fur-nylon Catalina sweater ($9), at a new young shop-in-a-shop, "Miss Bergdorf," at Bergdorf Goodman.

For shops in other cities, see page 148





damasks

new change for dinner in and out of town



Facing page: The new contrast for dinner, city or country: a casual cut, elegant fabric—here damask glowing in the new young blue-green. By Gilden Juniors, of Celanese acetate and cotton by Cohama, $23. Best's; Hutzler's; L. S. Ayres. Evening satchel by Ingber, Coro bracelets: at Best's. Lipstick colour and nail enamel: Revlon's "Hot Coral." *Left, above:* Shirt dress for city evenings, a campus dance. By Rappi of blue Bemberg rayon, $50. Junior sizes. Lord & Taylor; J. P. Allen; I. Magnin. *Left, below:* T-shirt dress for tea-dance and dinner—full-skirted, of rich blond damask, with a jewelled beanie beret, blond satin slippers. By Filcol of silk-and-rayon, $70. Saks Fifth Avenue; D. H. Holmes. *Both pages:* Mademoiselle satin opera-sandals, Lord & Taylor (tinted to order). Phoenix stockings.

For shops in other cities, see page 148.





Young 1955

pattern for Vogue

patterns

plaid

These two pages, for the girl who likes to make her own fashion news—on the sewing machine, on campus or off. As important this year as threading a bobbin: the word *plaid*—strongly underlined by every Vogue Pattern here. *Facing page:* A slim-skirted suit with a box jacket that's detailed like a shirt (with cuffs, patch pockets, a round collar). Vogue Pattern 8673, made of burgundy and grey wool Glen Urquhart plaid flannel by Miron. Garland pullover; John Frederics Charmer hat; jewellery by Bartek. Yardley "Rose Coral" lipstick. (See page 150 for a list of shops displaying a "made-up" model of this Pattern.) *Above, right:* Here, a plaid turning into one of the smartest looks for evening: this long, full skirt, Vogue "Very Easy to Make" Pattern 8672, of black, grey, brown, and beige plaid tweed by Ria Herlinger. Worn with an evening blouse (Vogue Pattern 8663) of the same fabric. *Centre:* A wonderful double-breasted pea jacket, Vogue Pattern 8682, made of the new all-wool chinchilla plaid by Milliken. The plaid is a Skene tartan. Straight skirt: Vogue Pattern 8661, of Milliken all-wool grey flannel. *Directly right:* Another not-usual treatment for plaid—a new winter cotton by M & W Thomas in a Glen Urquhart tartan. This full-skirted dress, Vogue Pattern 8681, has kimono sleeves. Jana bag; all gloves here by Wear-Right. *See page 150* for sizes and yardages of these Patterns.



VOGUE PATTERNS 8663, 8672



VOGUE PATTERNS 8682, 8661



PHOTOGRAPHED BY CRONER AT OLD STURBRIDGE VILLAGE, MASSACHUSETTS

VOGUE PATTERN 8673

VOGUE PATTERN 8681



Some of these accessories will brighten
up the campus (mantle, knit gloves,
key ring, flats), but for the most part,
their rôle is this: adding the newest,
smartest polish to city and country fashion.

Black Watch mantle: 84" of
chinchilla wool, now in plaid.
By Glentex, $11. Bloomingdale's.

Black Watch bag, nice realistic size,
of newly-plaid chinchilla wool.
By Ingber, $13*. Best's.

City-country spectators
of black calfskin.
By Brauer, $13.
Stetson Shoe Shop.

Grey silk scarf
by Carol Stanley.
$1. Franklin Simon.

Whangee key ring
(a never-before),
harder to lose than the
house. By Fashioncraft,
$6*. Best's.

Black capeskin glove
with a new nylon palm.
By Hansen, $3. Stern's.

Black mouton bag,
newly medallioned.
By Roger Van S.
$29*. Henri Bendel.

Newest shoe buckle (fake)
on black suède (real).
By Pappagallo, $15.
Wanamaker's, Phila.;
J. P. Allen.

New gilt bracelet line-up:
Wicker by Castlecliff, $10*.
Rhinestones by Kramer, $8*.
New leather strap,
gilt rings. By Capri, $2*.
These: Saks Fifth Avenue.

Bracelets, cont.:
Gilt spiral
with a surprise ending:
fake tortoise. By Trifari, $5*.
Looped gilt by Monet, $8*.
These: Saks Fifth Avenue.

*PLUS TAX

RUTLEDGE

sparks

of a young fashion life—
1 doz. fresh ideas

Pink blanket bag: the fabric, the shape are news. By Coronet. $13*. Bergdorf Goodman.

Wool-and-Angora scarf, appearing now in pink. By Echo, $5.50. Lord & Taylor.

Maltese cross, showing the pretty effect of glitter with enamel. By Accessocraft, $8*. At Bonwit Teller.

Cuffed black glove, now cotton with leather. By Alexette Bacmo, $3.50. Altman's.

Black flat: suède, calfskin. By Degas, $11. Saks Fifth Avenue.

Brown grained suit shoe: now it's laced. By Capezio, $13. Lord & Taylor.

Henna-coloured bag, a bold new shape of cowhide. By Roger Van S. $19*. Peck & Peck.

Splashed beige scarf, silk crêpe. By Echo, $2. De Pinna.

Gilt-coin pin with new enamel. By Benedikt, $2*. Peck & Peck.

Beige glove, a long length of cashmere-and-wool knit. By Wear-Right, $4. Bonwit Teller.

All accessories: for shops in other cities, see page 148.

HORST



PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... The whole world's imagination caught by the possibilities projected by that meeting at the top.... *21 Who Stayed,* Virginia Pasley's book examining the really young, lonely, girl-less, and withdrawn American prisoners of war who remained behind in Red China, perhaps because twenty of them understood nothing about the communism to which they had been exposed.... The NBC weather girl on the week-end radio show, "Monitor," who manages to make scattered showers sound like unclouded, though possibly illicit, romance.... The way the French received the "Salute to France": loved the gaiety of *Oklahoma!,* but thought it dated; admired the brilliant acting of Helen Hayes and the dazzling wit of Mary Martin in *The Skin of Our Teeth;* but preferred their own way of acting *Medea* to that of Judith Anderson, whom they respected more than they enjoyed.... Jonathan Winters, a free-floating comedian now settled as a TV summer replacement for George Gobel—one of his hootingest routines, a running reportage of Custer's Last Stand.

PEOPLE ARE TALKING ABOUT... The deft skimming of masterpieces out of fifty-nine private collections for the show at the Museum of Modern Art, where in one room hang ten great Cézannes, where in another are eight powerful and extraordinary paintings by Juan Gris, where in the first gallery hangs the sensuous, deliciously painted—and never seen in this country before—"Still Life with a Brioche," by Manet.... The slithering snake act, like a minor Laocoön, in which Janik and Arnaut coil around the stage in the *Arabian Nights* at Jones Beach.... The slugging going on over fee-versus-free TV with the important signs that the networks are chasing the public with a smile on their corporate faces, offering first-run good movies. ... The marooned sound of U.S. airmen on an American base near Paris, who, when they walk down to the village, say, "I'm going out into France."

PEOPLE ARE TALKING ABOUT... The flashing LP collection of *pasodobles,* played by the 25th Infantry Regiment of Jaen, a brass band famous for its fanfare of bugles and drums, its performances of music of the bull ring.... The beauties of the new theatre for Shakespeare at Stratford, where a virile *Julius Caesar* has recently opened: it is an echo of Shakespeare's own Globe Theatre, set up handsomely in Connecticut.... Sloan Wilson's novel, *The Man in the Gray Flannel Suit,* a readable exploration of people in their "tired thirties." ... Rossano Brazzi teamed with Katharine Hepburn and Venice in a reasonably touching movie, *Summertime.*... The enormous exhibition, "Marie Antoinette, Archduchess, Dauphine, and Queen," all at Versailles, with some of it in her own apartments.... The triple definition: a neurotic builds dream houses, a psychotic builds dream houses and moves in, a psychiatrist collects rent from both.

JEROME HINES (opposite), the Metropolitan Opera's dashing, big-voiced, six-foot-six basso from California, is one of the American artists performing this summer in Europe, reversing the old trend which used to be all the other way. In Munich, one of Europe's great musical strongholds, he will sing later this month and again in September, at the Staatsoper, Mozart's *Don Giovanni,* for which he is costumed here in dazzling white satin, velvet, brocade, puffed and slashed. (Actually, the plum *Don Giovanni* rôle is only his next-to-favourite; like most bassos, he clings to a contrary preference for the furry gloom of *Boris Godunov.*) One of the best *Dons* now on hand anywhere, Hines has an easy mastery of Mozart's splendid arias, a massive elegance, a muscular charm exactly right for the *homme fatal* whose conquests numbered "in Turkey, ninety-one; in France, one hundred; and in Spain, one thousand and three." Without the velvet and brocade, the curled wig and beard, the charm is still there, but radically changed and de-Mediterraneanized; a light-brown crew cut, semi-attached brief case, and candid blue eyes give him the look of a young college professor—which, with a few reverse flips of luck, he might have been. He majored in chemistry and mathematics at the University of Southern California (class of 1943), taught chemistry there, and still contributes articles to scientific journals. In a small private chemistry lab which he maintains for his own enjoyment, he has invented, among other things, a noncombustible smoke process; the Metropolitan now uses it gratefully in the first scene of *Faust* in place of their old smoke, which was threatening to suffocate the singers.

TONI FRISSELL

MISS ELIZABETH GUEST,
a clearly beautiful girl with dark hair, green-grey eyes,
and the family flair for horsemanship, is the daughter of
Mrs. Polk Guest and Mr. Raymond Guest;
will make her début on December 13 at a party on Long Island
given by her grandmother, Mrs. Frederick Guest.
Her clover-pink and white organdie dress is by Simonetta.

MISS NONIE PHIPPS,
the daughter of Mr. and Mrs. Michael Phipps, has inherited
her mother's blue-eyed English beauty (set off here
by her pink-and-red chiffon Elizabeth Arden dress).
Her coming-out party, on September 9, will be in a marquee
beside this lake near the Westbury, Long Island, house
of her grandparents, Mr. and Mrs. John S. Phipps.



TONI FRISSELL



MISS NINA AUCHINCLOSS

will make her début this month at a party at "Hammersmith Farm,"
the Newport house of her father and stepmother,
Mr. and Mrs. Hugh Auchincloss;
after the summer's gaieties, will enter Bryn Mawr College.
Her pale-pink and green tulle dress was made by Ann Lowe.

MISS CATHERINE MELLON,

the daughter of Mr. and Mrs. Paul Mellon,
came out in June at a ball at "Oak Spring,"
the family place at Upperville, Virginia. (For the party,
the mare barn became a county-fair setting;
the box stalls, booths for fortunetelling, picture taking, champagne.)
Miss Mellon's dress is from the Salon de Couture of Bonwit Teller.



GREENWICH,

The thing that worries me is that I am so different from other writers. Connecticut is just another state to me. And nature—well, nature is just nature. When I see a tree whose leafy mouth is pressed against the earth's sweet flowing breast, I think "Well, *that's* a nice looking oak," but it doesn't change my way of life.

Now I'm not going to stand here and run down trees and flowers. Personally, I have three snake plants of my own, and in a tearoom I'm the first one to notice the geraniums. But the point is, I keep my head.

However, I've been reading a lot lately, and it's clear that I'm out of step. Most serious writers of stature (I consider a writer serious when he makes more than twenty thousand a year) are giving up their psychiatrists and going back to the land. You can't pick up a book these days without getting all involved with the inspirational saga of some poor, harried writer who was making sixty thousand a year and taking the five fifty-one back to Larchmont, but it was all ashes—ashes.

Then he found this old abandoned sawmill in Connecticut that was three hours from the station and twenty minutes from the bathroom, and there he found contentment.

Right from the beginning the golden days were flowing to the brim with the real stuff of life and living. No matter that the maid quit because she wasn't used to cooking over an open hearth. As soon as the wife opened a can of Heinz's spaghetti, sprinkled it with marjoram, chervil, anise, and some dry vermouth, she once again felt the sweet fulfillment of being a mate and a mother. The children were no problem, because they had to walk eight miles back and forth to school and were scarcely ever around.

And Truth itself came knocking one morning, along about ten fifteen. It was a pretty spring day, the buttercups were twinkling on the grass, and the only sound was the song of the whippoorwill until the chimney broke off and fell down through the dining-room ceiling, scattering beams, bricks, and mortar here and there and quite demolishing the French Provincial table.

Our writer came upon the wreckage on his way back from the well. Although he was dismayed at first, he took hold of himself and did what anyone else would have done in the situation. He went out and sat on the back stoop. Pretty soon a chicken came strolling by. He picked it up, and suddenly he became aware that it was warm and that it was making little cheeping sounds and that it was *his* chicken. He held it against his last clean shirt. Now he was lost, lost in the miracle of the warmth and the scratching and the cheeping—even though, as I understand it, cheeping is not at all unusual in chickens. Forgotten was the hole in the roof, forgotten the dining-room table. He realized that nothing else really mattered: from now on it was going to be him and this chicken.

Well, you see how different we all are. I simply can't think of a household disaster that would be in

ANYONE ?

By Jean Kerr

any way mitigated by the presence of a chicken in the back yard. And on the day the roof fell in, a smart chicken would keep out of my way. At a time like that, it would be nothing for me to go out and kick one in the tail feathers. But then I hate chickens, with their blank beady eyes and the silly way they keep shaking their scrawny little heads.

Formerly, when our writer lived in the sinful city, five o'clock was a nightmare of cocktail parties at which he could never get a Martini that was dry enough (his own method with Martinis seems to have consisted in keeping the gin locked away in a separate closet and walking past it once a week carrying a bottle of vermouth). Now five o'clock finds him up to his elbows in cows. "The Boy and I finished the milking, and there, in sight of the cows, we sat down with a pail of the rich, warm brew and refreshed ourselves." Of course, he may only mean that they washed themselves in it, but doesn't it sound like they *drank* it?

Then he adds, "My, how The Boy is shooting up. He is already an inch taller than The Girl." I don't know what gets into writers when they move to the country. They can't remember the names of their children. Two weeks in the dew-soaked fields, and the best they can do is The Boy and The Girl. Notice, though, the way they keep tabs on the livestock. You're always reading how "Lord Peter Wimsey got a nail in his hoof today," or "Thank heaven, Edith Sitwell finally had her kittens."

All is not work, work, work in Utopia. Oftentimes, in the evening after they have finished spreading the fertilizer, the writer and his wife sit on the fence—with a wonderful sense of "togetherness"—and listen to the magic symphony of the crickets. I can understand that. Around our house we're pretty busy, and of course we're not the least bit integrated, but nevertheless my husband and I often sit together in the deepening twilight and listen to the sweet, gentle slosh-click, shlosh-click of the dishwasher. He smiles and I smile. Oh, it's a golden moment.

But to get back to the writer. Even from his standpoint, there is one tiny flaw in all this bucolic bliss. What with setting the winter potatoes and keeping the cows freshened, he hasn't done a lick of writing since he got there. Of course, he *has* kept a diary—and this becomes our only means of studying the effects of contentment on a writer's style. The effects are awesome.

Here was our boy, writing lovely, depressing stories for the more advanced magazines. (I remember a typical one about a stout woman of fifty with an Italian haircut, who got very drunk in a club car and proceeded to tell a lot of perfect strangers why she wouldn't give Harry a divorce.) *Now* listen to him:

"Up at five thirty to help with the lambing.

Saw a yellow-bellied snipwhistle.

Oh, such excitement as there was today. The corn shucker arrived."

Help with a lambing at five thirty? That settles it. I won't *be* a writer.





PENN

FOUR ARCHITECTS

helping to change the look of America

BY ALINE B. SAARINEN

EDITOR'S NOTE: *After choosing these four architects, all with important buildings in process, Vogue asked the noted art critic, Mrs. Saarinen, who as Aline B. Louchheim has written before for Vogue, to write this article. She is married to Eero Saarinen.*

The three younger architects here—Gordon Bunshaft, Philip Johnson, and Eero Saarinen—have more in common than the facts that they all seriously practise architecture as an art, all recently won important architectural awards, all belong to the Middle-Aged Bracket, and are friends and competitors who scrutinize each other's work with a guarded mixture of admiration and skepticism. An even closer link is that they have all been called "Miesian."

This curious adjective in architectural lingo means that their work bears the hallmark, not of Frank Lloyd Wright nor of Le Corbusier, but of that third member of the Older Triumvirate, Ludwig Mies van der Rohe, whether by its adherence to his doctrine and/or detail. In simple terms, this doctrine proclaims that structure is the dominant element in architecture, and that if it is used in the most direct, reasonable, and economical way, it will automatically produce beauty. In even simpler terms, it has been called the dogma of "less is more."

Whether or not the "Miesian" label can justly be applied to the three younger men, all have been enthusiastic admirers of him. Bunshaft said: "That old Dutcher expresses steel and American construction better than anyone." Johnson: "I admire his articulation, clarity, and sense of order." Saarinen: "He is a great moral force in architecture." At this mid-point of their careers, however, at least two of them are lavishing on the master a devotion somewhat less exclusive and a great deal more questioning. Their elder seems not the least perturbed by this divergence.

For Mies (as he characteristically calls himself by his simplest, one-syllable name) has a Rock of Gibraltar-like security in his architectural convictions. His unshakeable sense of moral righteousness is like a Puritan's, except that where the Puritan knew his probity in reference to God, Mies's rectitude relates to "our epoch of science and technology." His aesthetic of austerity and truth is supported by quotations from Thomas Aquinas and—triumphantly—Baudelaire.

A large, sixty-nine-year-old man with enormous hands, an arthritic limp, and a ruddy, intelligent Newfoundland dog face, Mies has been director of architecture at Illinois Institute of Technology since 1938. He lives in an old-fashioned, (*Continued on next page*)

MIES VAN DER ROHE (far left), who has been called "a great moral force in architecture."

PHILIP JOHNSON, who, with Mies van der Rohe, is the designer of the new Seagram Park Avenue building, all bronze and grey; shown here is a small model. (Kahn & Jacobs are the associate architects.)



EERO SAARINEN, the designer of the extraordinary General Motors Technical Center, photographed here at his staircase, suspended in space.
(Smith, Hinchman, and Grylls, architect-engineers)

ARCHITECTS *continued*

high-ceilinged apartment on Chicago's North Side, where rosettes and cornices are simply painted out with over-all white paint. Space seems greater because of the few pieces of black upholstered furniture and the lack of clutter. His one profusion is about fifteen superb Klees.

Son of a master mason, from childhood he admired the simple, direct structure of farmhouses around his native town of Aachen, learned to hate the falseness of ornamental appliqué by working in a stucco office ("full-size details of Louis XIV in the morning, Renaissance in the afternoon"), and was so impressed by well-defined space that he measured rooms he admired ("I still remember a Berlin hotel corridor, 3 metres 20. . . .").

In his executed European work, Mies is respected primarily for brilliant, space-punctuated interiors, but in his American work—of which the I.I.T. campus, the Lake Shore Drive apartment houses in Chicago, and the forthcoming Seagram Park Avenue building are prime examples—the major effect is in the exterior expression of structure. His work is handsome and consequent. Vigorous black steel beams and contrasting mullions, precise in articulation and detail, become rhythmically-ordered lines with voids of glass or brick between them, hymns, like Alberti's façades or Mondrian's paintings, to intellectual beauty.

Mies stringently limits a problem to a few elements he can completely control. The steel beam dictates "the box" to him, and he shudders at the thought of materials that offer "too many possibilities." Brandishing his cigar, he sums up his somewhat ascetic point of view: "I don't want to walk on my hands and hang on a trapeze. If I can walk on my feet, it is good enough for me.

"As for younger architects," he says, "we tried to create a universal language, to give them a grammar. If they are artists, they can make poetry out of it."

The three so-called "Miesians" here have indeed been influenced by this "universal language." Occasionally, they have even picked up bits of the master's own syntax. But they are not disciples. Their architectural statements are personal; their individualities are strong. Consider the three of them, for they are as different from each other as all are from Mies.

Philip Johnson is a dapper, spruce forty-nine-year-old man with darting black eyes, slick silvery hair, and mercurial movements, who jazzes his knowledgeable aesthetic statements with such slang as, "Mies has the clarity kick." The most sophisticated and worldly, he has the widest keyboard of the three. He converses piercingly on many subjects, can supervise a superb *gigot*, and can captivate audiences—from antagonistic Beaux-Arts architects to susceptible Hokinson types.

Son of a rich Cleveland attorney, he was a philosophy major at Harvard, and his career, as the English *Architectural Review* said, has paralleled that "of the gentlemen connoisseurs of the English Palladian Revival—Lords Burlington and Pembroke, for example." He began as "appreciator of the art," exploring the new architecture of Europe in the 'twenties and 'thirties. In his taste-making position as director of architecture for the Museum of Modern Art, he became "publicist of its virtues." With Henry-Russell Hitchcock he defined, named, and promoted "The International Style," becoming, in the process, the special impresario of Mies van der Rohe. Then he "progressed from preaching to practice," went to the Harvard Graduate School of Design in 1940 at the age of thirty-four.

Johnson lives now in sybaritic bachelor splendour in the crystal pavilion of his own devising in New Canaan, Connecticut; one all-purpose room with Mies chairs, Lobmeyr glass, attrition-thin Giacometti, and voluptuous-fat Nadelman sculptures. He has a round swimming pool and a guesthouse with an Arabian Nights interior of plaster domes and Fortuny-fabric-covered walls.

But he works, with a staff of six, in a small, unpretentious office on the second floor of a building on New Canaan's main street. He has kept this office, although in his present partnership with Mies on Seagram Park Avenue he shares the plush, wall-to-wall-carpeted, and stagily-lit quarters designed especially for work on the great skyscraper. To date, most of the work from the New Canaan office is domestic, including houses for Fords, a Rockefeller guesthouse, and for families from New Canaan to Minneapolis.

Johnson and Bunshaft could not be more unlike. At forty-six, Gordon Bunshaft is hefty, monolithic, with a crew haircut and a boyish smile. He wears loose-fitting Brooks Brothers suits and hitches his trousers high on grey suspenders. His speech, carelessly enunciated, is peppered with his generation's slang ("chewin' the fat"). When you ask him about architectural aesthetics, you expect him to hunch up his shoulders and say "Aw, shucks" or "Gee whizz," like an adolescent boy caught reading poetry. But instead he will answer in a sort of easygoing, down-to-earth way.

Son of a man in the egg business in Buffalo, New York, he decided to become an architect at the age of five, when a doctor admired his drawings of houses ("squares with triangles for roofs"). By the age of fourteen he had determinedly mapped his course for M.I.T., from which he graduated in 1935 with both bachelor's and master's degrees in architecture.

After travelling fellowships, Bunshaft went to work almost immediately for Skidmore, Owings & Merrill. This is one of the world's most gigantic architectural firms with four main offices, several field offices, about 500 employees, and a whole hierarchy of titles, climaxed by ten partners. Bunshaft is the partner in charge of design. S.O.&M. is the prime example of group practice in which, as Bunshaft puts it, "the partners work as one big team—the others take care of job-getting, supervision, and all those headaches, and I am in charge of design." The firm has turned out about two billion dollars' worth of work, including more or less routine jobs like air bases, as well as tailor-made ones for which Bunshaft goes into concentrated personal action. He has been concerned primarily with large-scale office buildings, factories, hospitals, multiple housing for high and low income brackets, and now, the $126,000,000 Air Force Academy at Colorado Springs.

His base is the New York office and he lives, like Johnson, in a home of his own design. But his is an apartment in chic Manhattan House, which he shares with his decorative, amateur-painter wife Nina and an asthmatic Scotty. The rugs and walls are white; the chairs are by Mies, Breuer, and Eero Saarinen; the sculptures include Modigliani, pre-Columbian and African pieces; the bold paintings are by such men as Léger, Miró, and Albers. But a personal flavour and such off-beat objects as an enchanting pigeon-shaped Persian pitcher permeate what might otherwise seem too-correct Museum of Modern Art taste.

Youngest of the three is forty-four-year-old Eero Saarinen, a stocky man with a squarish face, receding sandy-coloured hair, and intensely peering pale-blue eyes. Calm and deliberate, he seems even on first meeting a man of conviction and inner security. He has a delayed-action charm and a dead-pan, Charles Addams humour. His speech is marked with the singsong cadence and long vowels which betray Finnish ancestry, and he loves to indulge in aphorisms ("An architect must have a combination of sensitivity and crust."). He is beginning to enjoy becoming somewhat of a college-professor character, mislaying his beloved pipe and managing to make a neatly pressed suit look slept-in within ten minutes.

His career was determined from the moment in Finland when the five-year-old boy crawled under the draughting table of his famous architect father, Eliel Saarinen. He started then to draw with the facility that was later to help him win a record number of medals at the Yale School of Architecture from which he was graduated, with a travelling fellowship, in 1934.

He lives in Bloomfield Hills, Michigan, where his late father settled as architect and president of Cranbrook Academy of Art. Last summer he gutted and rebuilt the interior of his tree-shaded Victorian house in modern idiom to accommodate his five assorted children and stepchildren and to provide a workroom for himself and his wife. This is his favourite room for, except when he is crisscrossing the country in planes, he spends most evenings there at his draughting table, drawing everything from site plans to perspectives and designing new furniture, pending which the house is virtually chairless.

Nearby is the stark office, which in size and method of work is between Johnson's very small one and Bunshaft's huge one. It consists of about forty people, none local, some from the Orient, Australia, South America, all of whom have made the sacrifice of moving to the remote, villageless suburb because of the office's reputation as a stimulating place with an opportunity to work on varied projects. For, although the majority of Saarinen's work is concerned with colleges and universities, for which he does master plans, auditoriums, art galleries, dormitories, and chapels, his work ranges from Detroit's $68,000,000 General Motors Technical Center to a small-town bank in Indiana.

Three personalities: three kinds of practice. If, as an architectural writer said, Saarinen is a "little like an old-fashioned country doctor," then Bunshaft is a top man on a Mayo Clinic team and Johnson is a Harley Street specialist. It is scarcely odd that they should approach architecture with different points of view or that one should admire quite different qualities in the work of each.

Johnson's approach is intellectual and aesthetic. Tempera- *(Continued on page 149)*

GORDON BUNSHAFT,
the designer of the famous glass Lever House, shown in the background.

PENN





Autumn coat news: sloping shapes, new green

News: sloping coat shapes. Very slight of shoulder, sloping out slightly to the hem—a strong coat shape for a new autumn. *Left:* Delicate shoulders, slight bodice. Coat by Ben Zuckerman of brown, orange, and white Anglo tweed, about $195. At Bonwit Teller; Dayton's; Neiman-Marcus; I. Magnin. Raccoon muff: Bonwit Teller. Hat, Irene of New York.

News: green tweed coat. *Right:* Sloping shape—and the great fashion freshness of autumn green. More colour news in the navy blue of the green coat's buttons and lining; its own navy-blue dress, under cover here. Anna Miller coat of Forstmann tweed, $195. Alexette Bacmo gloves, Bienen-Davis bag. All: Bergdorf Goodman. Coat, also Nan Duskin; Marshall Field. Sally Victor hat. Cartier gold, diamonds.







Autumn suit news: tunic news

News: coat-length jackets. *Right:* The long shape is the strong suit shape in the autumn wind. This tweed suit—mostly tunic, almost coat—worn freshly, with well-mixed furs: a ranch mink muff, a sable beret. Lilli Ann suit, of beige-and-black wool, alpaca, and camel's-hair; about $100. This and the muff: Stern's. Emme beret. Suit, also at Famous-Barr; Himelhoch's; The May Co., Los Angeles.

News: Glen plaid and pleats. *Left:* The great fashion importance of Glen plaid, cut as a tunic and worn over a beautiful bonus—more than a skirt, a pleated dress. Costume by Larry Aldrich; about $175, at Bonwit Teller; Hudson's; Sakowitz; Joseph Magnin. Caramel flavour: the Emme hat, Kislav gloves, Gucci bag. Van Cleef & Arpels diamonds and gold. Lipstick: Dana's winning "Las Vegas."

COFFIN

HENRY CLARKE



More good news: the tweed suit's mutations



Five lively mutations of the long-lived tweed suit are shown here and on the following pages. Each has the new season's look of supple length, reached by a separate route. Each makes a sharp fashion point of its own. New, too, as the autumn-not-yet-here—the way these excellent suits are worn, often with hats of a different tweed, handbags big as brief cases. *Left:* The current classic tweed, a strong long mould of jacket and pleated skirt. A Davidow suit of Linton tweed with a birchbark pattern—black, beige, taupe. About $140. White Orlon sweater by Boepple. Gilt earrings by Accessocraft. All at Bonwit Teller; Wanamaker's, Philadelphia; Woolf Brothers; I. Magnin. The huge horseblanket plaid bag, at Gucci. High brown beaver-felt toque, by Sally Victor. *Right:* The cutaway tweed, a fresh young shape, the jacket lengthened and flipped at the back. For new seasoning, a lot of black leather bag, and a hat of another soft tweed, bowed with black. The Gernreich-Bass suit, of black-and-white Bellaine tweed, about $110. Tweed and velours hat by Dior-New York. Suit and hat at Lord & Taylor. Suit, also at Julius Garfinckel; Joseph Magnin.





Tweed suit mutations *continued*

Above, left: Tweed in a box. A suit with a neat double-breasted box jacket, a token belt at the small of the back. With it, a tweed hat that *doesn't* match, a big black calfskin bag. The suit, by Harry Frechtel, of brown British woollen, about $135. Milch bag. Hat, Dior-New York. All at Saks Fifth Avenue. Suit, also Harzfeld's. *Above, right:* Tweed with a belt—a snakeskin belt and buttons, on a very slender suit of brown-and-beige Forstmann tweed. Its company: a high-rolling beige hat by Sally Victor, a long flattened bag of brown suède and leather by Greta. The bag and the Max Milstein suit (about $125) at Saks Fifth Avenue. Suit, also Sakowitz. *Opposite:* Buckled tweed. The loose jacket is bloused a little and buckled a lot, low in front. A suit by Zelinka-Matlick, of grey-and-purple Anglo tweed, about $90. Altman's; Woodward & Lothrop; Joseph Magnin. The wool jersey coif is by John Frederics. Calfskin pumps by Palliz-zio: Lord & Taylor. Larkwood's "Paris Glow" stockings.

HENRY CLARKE



On The Record

"I Wish They'd Remember Me"

By Dorothy Thompson

An animated controversy in the Wall Street Journal (of all places) deals with current women's fashions. Judging from the published letters, the Nays have it.

Perhaps I should not horn in. I am on the further side of 50, wear a size 20, and fashion designers are obviously not interested in women like me. But why not? I see us everywhere.

What does the older woman find to wear to a semiformal dinner, or evening engagement?

The "dinner dress" has yielded to the way of all flesh. Everything long at the bottom is bare at the top. The floor-length dress is most becoming to mature women with what once (oh, happy days!) was called the "queenly figure." But few women over 50 have shoulders, arms, and bosoms that can be attractively exposed. Even in the young and shapely, really beautiful arms and shoulders are quite rare.

But it is almost impossible to find a long dress, suitable for formal or semi-formal occasions, with a discreet neckline and long or three-quarter sleeves. Or, if one does, it too blatantly advertises Mother's Day.

Women who wear over size 18 don't select their clothes. They take what they can get. And after a certain age most women have to choose between their waists and their faces.

How about colors?

Like masses of other women my age, I have silver-gray hair, and a fair skin. I am tired of black, gray, and navy blue, and should avoid beiges or browns. Reds are becoming, if they aren't the turkey-tomato shade, which is the only one I see. Violet and the fuschias, and greens on the blue side, are good. But in not a shop in New York can I find a dress in these colors.

I like suits, but not to put on at 8 a. m. and wear until 11 p. m. as women who work sometimes must. For that purpose there is no substitute for the well-cut crepe dress, with below-elbow sleeves, that can be brightened for later in the day with jewelry and smart gloves carried in the handbag. But find that old reliable! In the dress that will be suitable at six, one looks fussily overdressed in the morning.

The "separates" usually separate the person who wears them, which is all right if you are 5 feet 7 and a perfect 32 to 36. But how many females are?

The huge, stiff bouffant skirts or the pencil-straight ones are fine for the ring-waisted lady or the slim-hipped and long-thighed, after which, period, paragraph.

I like a long-sleeved blouse, which eliminates the hard line at the jacket's wrist But try to find a soft, feminine one without short sleeves.

Once a woman could be well dressed in town with two well-cut suits and a variety of simple or "dressy" blouses; three "afternoon" dresses, one of which could do for all day; two after 7 p. m. gowns, hats carefully calculated to go with the suits and dresses, and ditto with shoes, a fur coat according to one's means, and an evening wrap, with accessories of good gloves, scarfs, and jewelry.

These are all "conventional." But to find sufficient variety within so conventional a scheme is difficult today.

The "clever little dressmaker" has vanished One can dress to emphasize one's good points if one goes to a "grand couturier." But few can afford it.

The American ready-made clothing industry is the best in the world. But I wish they would take a new look at the human female as she is, and especially that they'd remember Mama.

The correspondents of the Wall Street Journal had other complaints, including bronx cheers against some modern fabrics.

It was a pleasure not to find myself all alone.

(Released by The Bell Syndicate, Inc.)

The size 20 situation:

Vogue goes shopping with Dorothy Thompson

It seemed a challenge to us—the column (reprinted at left) in which Dorothy Thompson took time off from political comment to discuss in print, in her usual no-uncertain terms, the shopping difficulties of the woman whose age is upwards of fifty and who wears a size 20 dress. For, although we'd certainly hesitate to call Miss Thompson typical in any way—she hews to a definite line of her own on every subject from Formosa to bringing up babies (she has a year-old grandson, John-Paul Lewis)—her words did seem to us to echo some fairly widespread complaints.

Are the shops really bare of good size-20 fashion, as we hear so often from Miss Thompson and friends? Are *all* the evening dresses too bare, *all* the colours so drab? Must a woman pay custom prices, or pay the piper? Vogue thought Miss Thompson's column an added reason for getting down to cases—and so we went shopping together.

The first fact that developed was this, and we state it in Miss Thompson's forthright terms: "I give clothes a great deal of thought—and hardly any time." So she does (or did; there was talk of reform as we left); and so, we think, do a good many women. Like Miss Thompson, they know to an earring the kind of clothes they want, but balk when it comes to spending *time*.

FRANCES MCLAUGHLIN



Found: five o'clock dress to Miss Thompson's requirements, sleeved yet pleasantly décolleté. Black silk taffeta, velvet-framed neck; $95. Pretty colour-note added—a ruby velvet hat.



Found: long dinner dress that solves décolletage problems beautifully (with a stole—and this one's anchored to stay put during Miss Thompson's lecture appearances).

It's a pretty colour, in a fabric with a graceful fall to it: periwinkle blue silk chiffon, the stole partly sapphire blue. $175.

EVERYTHING DESCRIBED,
FROM BERGDORF GOODMAN.

Good size-20 fashions are there in the shops—the proof is on these four pages—but they're admittedly not as easy to come by as the smart size 12's. And it's a rare size-12 woman, for that matter, who can walk into a dress (with good results) without a fair amount of picking, choosing.

Also, what sometimes makes a smart size 20 *seem* harder to find is this: sometimes the woman feels at a psychological disadvantage when shopping—tends to accept the first dress offered her because she feels, unconsciously or not, that her kind of figure isn't entitled to anything better. Not so. If every size-20 woman would stick by her fashion guns, persist until the shops could see that she really means business, there'd soon be much more fashion for her.

So, truth to tell, Vogue's shopping expedition with Dorothy Thompson took time—several hours of choosing, and another three for the alterations. And even at that, we were concentrating our efforts on a single shop, Bergdorf Goodman. But no woman would think this total unreasonable (Miss Thompson didn't) in the light of this fact—out of her day's work came at least a year's-worth of wardrobe. And it came at ready-made, not custom-order, prices.

(Continued on following page)



Found: short dinner dress that's soft, becoming, correct (this was Miss Thompson's favourite dress of all)—amethyst lace with crêpe, discreetly and becomingly covered and uncovered. $125.

Dorothy Thompson *continued*

Then, too, Miss Thompson brought some excellent working material to our experiment. Her colouring, for instance, is a wonderful natural asset—brilliant blue eyes, a fresh-and-fair complexion, and hair of a soft sterling silver shade (her coiffeur gets the effect with a rinse that's a mixture of platinum and black!). But besides these, besides her handsome carriage and dynamic personal "presence," Miss Thompson has an eagle eye for the clothes that suit her looks and life—just won't be sidetracked into the pretty-but-impractical.

Not that her calendar would permit it. Between her life as the wife of artist Maxim Kopf, and her work (writing three widely syndicated newspaper columns a week, and a monthly column for the *Ladies' Home Journal;* lecturing, too, and travelling for material), she leads a crowded and gregarious existence, here and abroad, hasn't the time to indulge in frequent changes of costume.

The wardrobe that Dorothy Thompson and Vogue agreed upon: a compact six pieces (plus two blouses). Colour plot: blues, interesting blues; one pretty black; accents of ruby and pale lilac and white.

The suit we chose: the result of much thought; a Dorothy Thompson suit has to do constant, year-round duty. See it far right; and, below and right, two blouses to suit it—and her.

The daily dress: a real discovery. Because ours (centre right) does exactly what Miss T. asked of it in her column.

The coat-choice: Miss Thompson's chief request seemed to be that it button ("I've all I can do to manage typewriter and luggage without clutching a coat, too"). It does, and more. See coat directly below.

The five o'clock dress: wound up being black. Miss Thompson conceded the point that there's a place for a *pretty* black dress—and ours is pretty; see the preceding page.

The short dinner dress: another 24-carat find, in amethyst (preceding page).

The long dinner dress: very important item in Miss Thompson's wardrobe, because it must also serve as her platform dress when she goes lecturing. Her choice and ours—a soft blue chiffon (preceding page).

Final decision on the size-20 situation: there's a good amount of good ready-made fashion available; could be much more, if the woman herself would persist until her demands were met with. But right now, for the woman who'll give time and taste to the problem, dressing smartly in size 20 can be done at less than custom prices and less than custom-made time. Dorothy Thompson's done it on these pages; and Vogue thanks her for making—and modelling—the point.



Found: coat to cover Miss Thompson's needs—year-round, world-round, wardrobe-round wear. Tweed flecked bright and dark blue, with a straight, narrowing cut; buttons (a must with her). $155. This, a size 16—Miss T.'s coat-size, it turned out.



Found: blouse that's soft, feminine, sleeved, as Miss Thompson requested in her column (page 130). Pale-blue doubled silk chiffon; good with suit, far right. $35.

FRANCES MCLAUGHLIN



Found: daily dress that does exactly what Miss Thompson asks in her column—looks correct, and covered enough, for morning engagements, yet responds beautifully to a change of pace and accessories at five P.M. *Wool jersey (Miss T. wanted a wool with European winter travel in mind), in a lively dark blue; $70.*



Found: good travelling suit-blouse for Miss Thompson—white Dacron-and-cotton, sleeved. Neat pleats at neck, pleated rims softening the wristline, too. Nice price: $14.

Found: year-round suit for Miss Thompson in navy-blue lightweight wool, with a neat, elongating cut, a neckline nicely capable of variation (above and left, two blouses to alternate with the silk neckband). $155. Her hat—draped lilac wool jersey.



EVERYTHING DESCRIBED, FROM BERGDORF GOODMAN. SCENE, BOTH PAGES: MISS THOMPSON'S NEW YORK HOUSE.

YOUNG IN THE THEATRE

Three new groups, low on backing, high on talent, energy, ideas



WARREN ENTERS,
MARIE ANDREWS, AND ROBERT MERRIMAN



BEN BAGLEY AND
DOROTHY GREENER

WARREN ENTERS and ROBERT MERRIMAN (shown here with Marie Andrews, a young actress in their company) are two-thirds of a producing group called, rather augustly, Proscenium Productions. Since last September, they have put on the cramped eighteen-foot stage of the off-Broadway Cherry Lane Theatre three full-bodied hits: Congreve's *The Way of the World*, Anouilh's *Thieves' Carnival* (the first play by Anouilh ever to click in New York), and Paul Osborn's *Morning's at Seven*. Enters, the soft-voiced director, draws from his young Equity-minimum casts an extraordinary warmth, gaiety, and inventiveness. Merriman, cheerful and resilient, works from 5:30 A.M. to noon as a director of the NBC-TV show, "Today," spends most of the remaining 17½ hours at the Cherry Lane. Sybil Trubin, the group's third member and business manager, couldn't appear for this photograph, apparently because of simple exhaustion. Their own ticket takers, ushers, and maintenance men, the three producers are overworked, understaffed; theirs is the first off-Broadway group to win an Antoinette Perry Award.



FRANCES MCLAUGHLIN

THEODORE WEEMS,
DIANA REYNOLDS, AND PATRICK McGINNIS

BEN BAGLEY and DOROTHY GREENER are the fuses of *Shoestring Revue,* which was a small surprise hit off Broadway, may go to London this autumn. With a cast of twelve, two pianos, and a few props (often supported by off-stage hands), *Shoestring* had, according to the New York *Herald Tribune's* Walter Kerr, "one little virtue that a lot of great shows don't have. It's funny." Bagley, the producer, is twenty-one, tall, and incredibly thin. (His weight during rehearsals was 98 pounds; somebody said, "I took hold of his sleeve and there wasn't any arm there.") He fell madly in love with the intelligent-little-revue form on a trip to London at seventeen. Determined to do the same kind of intimate, impudent show here, he supported himself by writing obituaries for the *Engineering News-Record* while he collected material, performers, money. Miss Greener, a brilliant young comedienne, helped with backers' auditions, then starred in some of the show's funniest numbers. (In one sketch, she was "Medea in Disneyland"; in another, a do-or-die Roller Derby Queen in battered helmet and jersey, shouting, "Skate right over her, girls!")

TED WEEMS, DIANA REYNOLDS, and PAT McGINNIS are three of the founders and directors of Cross Right Stage, a vigorous young acting group now in its second summer at Falmouth, Massachusetts. (Miss Reynolds is costumed here for the Portia scene in *Dream Girl,* one of the group's ten productions this summer.) Their aim is to put on "a good strong season of good plays," and meanwhile get theatre experience. Many of the thirty-odd Cross Right members are college undergraduates (with a hard core of Williams); all are serious, well-behaved, and hard-working. Last year after Hurricane Carol, theirs was the only theatre on Cape Cod to give a performance; nourished by soup made with bottled soda water, they borrowed a bulldozer to clear the driveway, lighted the theatre with candles stuck in No. 10 tin cans, announced the rise and fall of the curtain (actually raising and lowering it would have doused the candles). The play was *Mister Roberts,* and about thirty people turned up to see it, one of whom, George Oppenheimer, the playwright, later wrote in *Variety,* "It was one of the most exciting evenings I have ever spent in a theatre."

Portable witchery: Four trays plus

Gwen Verdon and Ray Walston of "Damn Yankees"

Good big trays with high tables, comfortable for knees and ready for any size meals,
are here shown carried by that impudent charmer, Gwen Verdon, who, in the musical smash,
Damn Yankees, is in thrall to the devil, a brisk young man played by Ray Walston
with notable nattiness, his place of origin revealed by his red socks.
Like Miss Verdon, who dances with witchery, the table legs either fold or stack,
are light and slender. The trays, too, are light, perhaps plywood,
papier-mâché, plastic, or aluminum. When families and guests
gather for tray-meals anywhere in the garden or house,
the effect is especially pretty if the trays are of different colours.



1. Round white tray, $15; white table, $65 for nest of three. Bone china breakfast set. All Bergdorf Goodman. Sterling silver, Gorham's "Old French."
2. Folding mahogany-finish table, $10; Bloomingdale's. Gilt-finished aluminum tray, $23; this and the china, Alice Marks. Organdie and linen mats: Saks Fifth Ave. Sterling silver, Heirloom's "Stanton Hall."
3. Folding brass and black formica table, about $80; Lord & Taylor. Plywood tray, black or colours, $9.50; this, the china, and all accessories, at Bonniers. The sterling silver is International's "Continental."
4. Antique English black and gold tray from Lord & Taylor. Howe folding black and gilt table, $20; Lewis & Conger. Lowestoft, Alice Marks. Eighteenth-century Sheffield muffin warmer, $115 inc. tax; from Museum Silver Shop. Sterling silver, Lunt's "Early American." (For silver details, turn to page 151.)

1. Breakfast, set on iron-lace table and tray.

2. Dinner on a golden tray; table, stable and folding.



3. Man's big breakfast table and tray

RUTLEDGE



4. *Opposite:* GWEN VERDON AND RAY WALSTON with giant antique tray, fitting on folding table.

MISS VERDON'S CLOTHES BY TINA LESER, AT SAKS FIFTH AVENUE



Late-day black— two ways about it





Instantaneous good looks—that's the drawing power of these black dresses. And besides being drawn to them, you might be dependent on them. They travel well; go out any evening (now, November, April) with a nice noncommittal kind of formality. But it's not utility that makes these indispensable—it's marvellous, dark smartness.

At left: Black wool dinner dress with a beautiful hang, a subtly becoming cut. By M. Nadler, of French wool-and-cashmere, $110. Gunther Jaeckel; Henry Harris; Bramson's. Hat from Dior-New York, also Gunther Jaeckel. Black satin opera sandals by Liparé, with Dexdale stockings.

At right: Italian silk crêpe with the new bloused back, a deep back décolletage and the slenderest possible skirt. From Eleanora Garnett, about $125. Also at Halle Bros.; Simpson's of Canada. Added: an evening satchel, rhinestones by Kramer; Degas sandals with Munsingwear sandalfoot stockings.

· PRIGENT

FORMICA FLOOR COVERING

Above: New choice for spectators: city sidewalks or countryside. At left, black calfskin with brown underlay. By Delmanette, $18. At Bergdorf Goodman. Right, brown calfskin, black-rimmed, by Ficelle, $19. Saks Fifth Avenue. With both, stockings by Fine Feathers.





Above: Red satin evening sandal. By Margaret Jerrold, about $20. Lord & Taylor. *Left:* Feminine young suit shoe, grained russet leather in a pretty new cut. By Capezio, $13. Lord & Taylor. Her beau's Oxfords: wine-brown cordovan, $26. From Stetson. *Both pictures:* Pale-beige Kayser stockings.

In fashion in a walk—in and out of college

The point here: enough choice in shoes to cover most young fashion situations. For a starred calendar date, for instance: the red satin evening shoe that's a stopper on any dance floor—gym or parquet.
Or for lunch, city or country: dark spectator shoes, very new-looking and correct. And a really pretty country shoe (whether you're studying there, mid-week; or fen-and-glenning for the week end). General trends, re young shoes? A little more covered this year (evening sandals are part opera pump); heels are not too high—and, happily, prices ditto.

For shops in other cities, see page 148.



WALLPAPER FROM KATZENBACH & WARREN

Above: Sine qua non of every young late-day wardrobe: a black suède opera pump. Adding a shine here: stitched calfskin toe. By Ficelle, $19. At Saks Fifth Avenue.
Left: Delicate little shoe to wear with "restaurant" clothes: graphite grey calfskin on a grey Crown Neolite sole. By Degas, $15. At Saks Fifth Avenue.



Right: Pretty walking shoe, russet shag leather on a soft sole. By Town & Country, $9. Lord & Taylor. Ribbed cotton country stockings. By Phoenix.
Below: Shining black kidskin T-strap sandal, for tea dances, cocktails. By Pappagallo, about $15. Bramson's; Meier & Frank. Sandalfoot stockings: Kayser.

PAUL HIMMEL





WHO WON VOGUE'S 1955* PRIX DE PARIS

There's only one way to win Vogue's Prix de Paris: by entering it. And for twenty years, that's exactly what thousands of seniors in hundreds of accredited colleges across the United States have done.

The contest is an annual Vogue event beamed to the graduating classes of the country's colleges—and it's a contest in which everyone wins. One winner can win a trip to Paris; some winners win cash. But everyone who enters the contest is a winner in this sense: she automatically becomes a candidate for a job at Condé Nast Publications, if that's what interests her; if she's among the winners and top runners-up, she also becomes a part of a special frame of reference—her name goes on a list for advertising agencies and department stores who ask us for recommendations. The Prix has proved to be a career contest—with trimmings. What ground does the Prix cover? In one Prix winner's words, it covers "that slippery pair, the General and the Major—General Culture and Major Trends." It inquires into clothes sense and receives some no-nonsense replies—on the subject of college evening clothes requirements, one Prix entrant wrote this year: "A college boy's memory only goes back three dresses" (thereby clearing up *that* matter). Is there any single pattern evident among the top twelve winners? Only this, and this has been the case only recently—all of them seem to type as easily as they talk; all have had some working experience (summer jobs ranging from museum guide to cook for a family with five children).

Of this year's prize winners, one speaks Hindustani, almost all speak French, and two were European students who had to learn to speak English (interesting note, we think, in view of the fact that merit of written material is the basis for Prix judging). Other 1955 observations: spelling seems to be improving; travel seems to be broadening (for the first time, we encountered a Prix entrant who had travelled to Fiji). And the scope of the Prix itself seems to be country-wide. This year, 302 colleges were represented; some 1,203 seniors graduated with Prix de Paris experience tucked into their diplomas.



FIRST PRIZE
WINNER, 1955:

JANET SENDEROWITZ

of Cornell University

Her prize: choice of two weeks in Paris, all expenses paid, or $1,000. Latest bulletin from Miss Senderowitz: winner takes cash—she'd already planned a trip to India to study this summer; will enter Harvard Law School in the autumn. She lives in Allentown, Pennsylvania; was born the year Vogue's Prix began: 1935.



SECOND PRIZE
WINNER, 1955:

MARY MacGREGOR

of Radcliffe College

Her prize: $500. She's twenty-two, comes from Fargo, North Dakota, majored in history, took on all the extra writing she could manage—via college publications and local papers.

HONOURABLE MENTION, 1955: PRIZE, $25

ANN BALE, Radcliffe College
JACQUELINE CAMPBELL, University of Utah
ISOTTA CESARI, Purdue University
FRANÇOISE CHRISTIAEN, Mount Holyoke College
LOIS CLARK, Syracuse University
NANCY FUHRER, Bryn Mawr College
ROBIN McGRAW, Lawrence College
SYLVIA PLATH, Smith College
JACQUELINE SHERIFF, University of Miami
JANE TRUSLOW, Smith College

* Details about the next Prix de Paris, on page 71.

Excerpts from two answers
to the Prix question,
"Outline a travel feature for Vogue."

WISCONSIN

Southwestern Wisconsin has an autumnal ripeness, as though it had been captured in amber at its fullest moment and preserved intact. The commercialism which has invaded so much of America seems to have left this small area untouched. A journey to this spot where Wisconsin, Illinois, and Iowa meet, where the Mississippi and Wisconsin Rivers come together is a retreat into the world of the 1860's.

In the old town of Prairie du Chien, at the junction of the Wisconsin and the Mississippi, in late August the trees are already turning, and haughty Victorian-Gothic mansions stand far back from the river to avoid the Nile-like floods that come each spring.

A few miles from Prairie du Chien there is a state park, Wyalusing. The woods here are beautiful and deep, full of Indian mounds and trails, and the roads twist up through them, climbing endlessly. At the top a stone monolith reads, "From this spot, in 1673, Père Marquette first saw the 'Father of Waters.'" Beyond the marker you look out and away into infinite space, down to the river-bottom land where trains smaller than toys travel with slow and painful energy, and the two rivers merge their silver paths before turning toward the Gulf.

The rivers run slowly here, and ninety-odd years ago, flat-bottomed barges came and went, hauling lead shot during the Civil War. The ore came from clustered towns with names like Scales Mound, Galena, Mineral Point, and New Diggings. Shipping lead shot up the Wisconsin and through the Great Lakes for the Grand Army of the Republic, and down the Mississippi to the Confederacy was a twice-profitable business; the towns grew and prospered. But the war ended, prices dropped, and time, for the people living in this region, ceased its flight.

Down the Mississippi and just across the Illinois line, Galena, laid out on a hillside, spreads its cobbled streets haphazardly. The refuge which Mississippi Delta planters sought from summer miasmas and mosquitoes, Galena is a perfect southern miniature. Its houses are red-brick Georgian with gingerbready white trim and wrought-iron balconies hung with wistaria. Here, proud and narrow atop its own hill, sits the small mansion which the people of America gave to President Grant.

Northeast of Galena is the Wisconsin town of Mineral Point. Cornish miners came here in 1830 to mine the newly-discovered lead, and built limestone houses identical with those they had left behind, nestling into the hillsides, each with its own root cellar hewn out of the rock. There was only one street, and all the houses were built along one side of it, backed into the hill with a clear view of the diggings farther down. At noon, the miners, too far away to be summoned by a call, were "waved" home by their wives, dishrags in hand, to a dinner of Cornish pasty. The street became known as "Shake Rag Street."

Rags no longer wave on Shake Rag Street, the miners no longer work the diggings; but three of the houses, Pendarvis, Polpero, and Trelawny, have been completely restored and snugly furnished. Here one is able to savour a Cornish dinner of pasty, green salad, saffron cake, and clotted cream, served exactly as it was about a century ago, in a tiny room warm with firelight and Turkey-red calico.

—By Robin McGraw, Lawrence College

ALASKA

Kodiak Island, Alaska, is a splendid, vacant, world-apart place to go to if you're an anthropologist, geologist, or a seasoned traveller who's seen everything. You've seen nothing like this—ever, anywhere.

Getting there can be fairly complicated unless you fly from Seattle. This is convenient, but it wastes a lot of scenery. More rewarding is to take one of the Canadian "Princesses" which, sailing from Seattle, take you to Ketchikan through the incomparable Inland Passage. The hills around Wrangell are so close you can almost touch them; porpoises play in the ship's wake, and farther out an iceberg floats by, or a whale emerges to spout. From Ketchikan you go to Juneau, Alaska's capital, thence across the Gulf of Alaska (it's well to include a few seasick pills). The last stop of the ship is Seward, a tiny town set in the beautiful Kenai Peninsula. The mountains that spurt out of the sea here are gigantic and snow-covered. Weird-crying gony birds fleck the water. More whales.

At Seward there is a train for Anchorage, four or five hours away. (The train tunnels through glaciers here and there, and sometimes stops altogether to shoo an indifferent moose off the track.) Anchorage, set on a low flat tundra, is the metropolis of Alaska, new, clean, expanding feverishly. Often, it is entirely fogged in; allow a few extra days each way for this. When the fog lifts, grab a plane for Kodiak.

It seems like the world's outpost when you get there. It isn't—quite. There's a big U.S. Navy base; a hotel, the Kodiak, for which you must book well in advance. There's a Russian Orthodox church, and a quantity of bars remarkable even for Alaska. You can walk down to Baranof's garrison; perhaps you read up on this formidable Russian on the boat. Monuments to him are all over Alaska.

Best of all, perhaps, are the side trips. One of these should be a flight over the Valley of Ten Thousand Smokes, a great national park where volcanoes still sputter actively. Then, you should visit one of the salmon canneries that dot Kodiak Island—Uyak, for instance—and the Mainland, where our cannery was, separated from Kodiak by Shelikof Strait, one of the roughest stretches of water in the world.

Once at the cannery you'll see the fish being pewed off the boats and watch the whole canning process. Stay for dinner—the best food in Alaska is at the canneries, whose freezers can keep fresh fruit and vegetables. Watch the bears prowl around for rotten fish at dusk.

If possible, take a trip to one of the calm, lagoon-like clam beaches, such as Swikshak, and feed the foxes the clam diggers have tamed. (It takes great skill to be a clam digger; try chasing a razor clam down through the sand, and you'll see.)

Your clothes should be warm, light, and impervious—to everything. Bring a raincoat; a packable hat; galoshes; and just the cosmetics you can't do without. (Remember, much of your travelling is by small boat and bush-plane.) Bring a little more money—prices are high in Alaska (forty cents for a Coke); and all the film you can use.

Then, forget the weather, mosquitoes, prices, food, inconveniences, and enjoy scenery and a way of life unobtainable anywhere else.

—By Nancy Fuhrer, Bryn Mawr College

GOSSIPY MEMO ON TRAVEL



Wales still reacts to American tourists with faint but unmistakable surprise expressed in lilting intonations that rank just short of the Irish brogue. "The same lot of people as the Irish," the English will tell you, although the Welsh have lived untumultuously under their rule since Edward I, who spattered Wales with giant castles. Caernarvon Castle, on the coast, has endured, mellowy grey and impressive, its stony structure practically untampered with since the Middle Ages. There, in 1284, the first Prince of Wales, later Edward II, was born, and a few hours afterwards carried by his father into the wind-swept castle yard for the Royal retinue to admire, a circumstance which nearly killed him.

After visiting Caernarvon, where an authentic chill lingers even now, one does well to revive at the Royal Goat in Beddgelert, a vintage inn with a cheery "snug" and excellent steak and kidney pie. Brass plaques inscribed with affectionate words from the regular patrons hang in the hall. Rate for a double room, $5.50 a night.



On Paris' Ile St.-Louis, the quiet enjoyment of welled-up history rises with a special swell. Most of the seventeenth-century houses rimming this small, boat-shaped island were built for the gilded lights of the Louis courts. Discreet but informative tablets mark many of them with names of past owners—Voltaire; Le Vau, the architect, who helped design the Louvre; Louis XIV's cousin, the Grande Mademoiselle, who lived with her husband at 17 Quai d'Anjou. Away from the quays, on the crooked streets that criss-cross the island, are strings of squinched-up shops, narrow laundries where small white organdie dresses hang in delectable rows waiting to be worn to church. To finish an afternoon of strolling and peering, dinner at Le Bossu on the Quai Bourbon, a scrubbed restaurant with approximately ten tables, where the specialties are *quiche de homard* (which translates, inadequately, as "lobster pie") and *poulet en crème* with tarragon.



Oldstone-on-Hudson, an inn fifty miles from New York, has the unexpected look of a Palladian villa picked up from the shores of Lake Como and set handsomely on a high wooded peninsula thrusting into the Hudson River. This two-hundred-year-old house was turned into a hotel a year ago by an Austrian couple, which means, among other things, that *Dobosch torte* is a fairly frequent dessert, and that afternoon tea, European style, is served as readily as American cocktails. "No neighbours," but golf, fishing, and swimming nearby. Rates for a double room and bath start at $13.50 a night.



Note to Crockett-crazed parents: One way to avoid hearing *about the "wild frontier" is to* go *there. In Grand Teton National Park, Wyoming, the frontier is as wild, beautiful, and unspoiled as when the Mountain Men roamed it with their long rifles. The Grand Teton range rises, fanged, magnificent, surrounding the Jackson Hole valley where buffalo, elk, moose, and antelope still graze. (Part of the region is a great game sanctuary.) The air, crystal-fresh and pure, calls for sweaters—altitude even in the valley is 6,000 feet. The new $6,000,000 Jackson Lake Lodge has 300 attractive rooms in the main lodge and cottages, at rates ranging from $8 a day single to $14 for four people. (The Lodge is a nonprofit enterprise, made possible—like the Park itself—by the generosity of John D. Rockefeller, junior.) Fishing, riding, boating, pack-trips, a mountain-climbing school. Jackson Lake Lodge is open till September 15; accessible by train from Victor, Idaho; plane from Jackson, Wyoming; car from anywhere.*



In London, the liveliest monument to pub humour and music-hall chicanery is The Crazy Gang, five relatively antique vaudevillians performing regularly at the Victoria Palace theatre. Their stock in trade: a rakish series of acts, plunging from a *Scarlet Pimpernel* take-off to a crashing bit about British Railways with the Gang got up as scrubwomen, all irresistibly lewd and rambunctious.



More about Yugoslavia: In Zagreb, a business-like starting point, the atmosphere still smacks of central Europe—a Gothic cathedral, deep-plush hotels, an opera house copied from Vienna. But a sleeping car to Split can change this overnight, bringing you out on the Dalmatian coast, a rugged streak of land sometimes dour, but rarely dull. There the permanent and primary joy is The Life; the people begin to look browner, more Asiatic, less European. For giddier times, take the boat that leaves Split every day for Dubrovnik, efficiently nosing through the coastal islands to this southern resort city. Its giddies even include a night club, the Labirint, approached by water in swirls of illusion.

In fashion in and out of college



Right: The white pull-over, combining classic good looks with an agreeable affinity for soap suds (it's Orlon), neatly finished with short black gloves, a large tote bag of Black Watch chinchilla wool plaid. Sweater, by Canterbury, $8. Altman's; D. H. Holmes.



Left: New kind of tweed—knitted, not woven. A red and grey coachman's sweater, buttoning high, with a very slim tweed skirt to match. And they hold their own separately, too. Jacket, $25; skirt, $13. By Sportwhirl. The suit and furry bag: Bloomingdale's. Suit, also at Stix, Baer & Fuller.



Right: The blanket plaid evening skirt, red and beige wool, plus a tailored shirt of beige silk broadcloth. Skirt, $25; shirt, $13. By Sportwhirl. At Gunther Jaeckel; Halle Bros.

FOR SHOPS IN OTHER CITIES, SEE PAGE 148.



Left: You might whip it off the hanger almost any time-and-place—this jumper of quilted Black Watch cotton. Here, with a black cotton blouse, it's a town costume. Minus blouse but plus rhinestones, it's a dancing dress. Add a white pull-over for classes, the country. Jumper, $15. Blouse, $6. By McArthur. Available at Saks Fifth Avenue; Famous-Barr.

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In fashion in red— in and out of college

(Continued from pages 94-99)



Left: One-piece coveralls of Juilliard cotton corduroy, with a Talon zipper closing the front. A neat piece of at-home work (apartment in town, dormitory). Outdoor campus life: add a big oversweater. By Amco, $13. Bloomingdale's; Frost Bros.



Right: Beautifully cut shirt dress, the sort that's exactly right for any Friday travelling plans, to or from country. Or all day, any day in town. The dress, of brilliant red Sag-No-Mor worsted jersey, by Kasper, $60. At Bergdorf Goodman; Makoff.

DRAWINGS BY VEVEAN



Left: A brief topcoat which might be looked upon as the jacket for a dark tweed costume, one day in town; for grey flannels in the country. By MacKenna, of fleecy wool chinchilla, crimson buttoned with white; $40. Best's; Daniels & Fisher.



Directly above: The town blazer of a different stripe—horizontal—striped white, red, and green. And it's worsted jersey (Sag-No-Mor). Campus activities: with every skirt in the closet. Blazer by Sportswear Originators, $35. Altman's; G. Fox.

Directly left: The campus blazer, with a sharpened-up fit, a good length. And try it in town with a black sheath, a black-red plaid skirt. By H. & E. Shapiro, of Stevens wool flannel, $30. This, and the huge handbag: Lord & Taylor. Blazer, also at Halle Bros.

For shops in other cities, see page 148.



Make eyes your trumps...those specs are frumps!

Smart girl, plays a smart game, but why, oh why
those unsmart, dated glasses? With modern glasses so chic,
brilliant, face-flattering—lady, *get your* EYES *in style!*
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talent into a soft, lovely shirt.

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THE MACK SHIRT CORP.
Cincinnati 2, Ohio

Where to find Vogue's 1955 college fashions:

This is a road map to Vogue's college clothes. The shops named below are the only shops beyond New York City where the in-and-out-of-college collection can be found this year. We picked strategic spots across this country and Canada; limited our list to about 100 of the best shops. All the shops listed will have a representative group of the college clothes shown in this issue.

Abilene, Texas.....Ernest Grissom's
Albany, N. Y.....Honigsbaum's Inc.
Albuquerque, N. M.....Tomlinson's
Ardmore, Okla.....Baum's
Atlanta, Ga.....J. P. Allen & Co.
Baltimore, Md. .....Hutzler's
Bartlesville, Okla.....Montaldo's
Bethlehem, Pa. .....Sigals
Beverly Hills, Calif.....I. Magnin & Co.
Billings, Mont.....Doyle's
Birmingham, Ala.....Kessler's
Boston, Mass.....Jordan Marsh Company
Brooklyn, N. Y.....Abraham & Straus
Buffalo, N. Y.....L. L. Berger
Canton, Ohio.....The Halle Bros. Co.
Charleston, S. C.....Daisy Bogin Shop
Charlevoix, Mich.....Polly Kay, Inc.
Charlotte, N. C.....Montaldo's
Chattanooga, Tenn.....Loveman's
Chicago, Ill.....Bramson's
Cincinnati, Ohio.....Jenny, Inc.
Clarksburg, W. Va.....Broida's
Cleveland, Ohio.....The Halle Bros. Co.
Colorado Springs, Col.....Daniels & Fisher
Columbia, S. C.....Tapp's
Columbus, Ohio.....Montaldo's
Dallas, Texas.....Neiman-Marcus
Davenport, Iowa.....Isabelle Ramey
Dayton, Ohio.....Billy Lewis Inc.
Decatur, Ill.....Semmel's
Denver, Col.....Daniels & Fisher
Detroit, Mich.....The J. L. Hudson Company
Durham, N. C.....Montaldo's
East Orange, N. J.....Doop's
Easton, Pa.....Sigals
El Paso, Texas..Popular Dry Goods Co., Inc.
Eugene, Ore.....Russell's Inc.
Evansville, Ind.....De Jongs, Inc.
Fort Worth, Texas.....The Fair
Fresno, Calif.....Bruckner's
Geneva, Ill.....The Little Traveler, Inc.
Glens Falls, N. Y.....Merkel & Gelman, Inc.
Greensboro, N. C.....Montaldo's
Harrisburg, Pa.....Mary Sachs
Hartford, Conn.....G. Fox & Co., Inc.
Hazleton, Pa.....Wears Inc.
Houston, Texas.....Neiman-Marcus
Huron, S. D.....Berg Style Shop
Hutchinson, Kansas.....Wiley's Inc.
Independence, Kansas.....Montaldo's
Indianapolis, Ind.....L. S. Ayres & Company
Indianola, Miss. .....Klumok's
Kansas City, Mo.....Harzfeld's
Kenosha, Wis.....Lepp & Company
La Jolla, Calif.....I. Magnin & Co.
Lancaster, Pa.....Mary Sachs
Lansing, Mich.....The Style Shop
Lewiston, Maine.....T. J. Murphy Co.
Lexington, Ky.....The Loom & Needle
Lincoln, Neb.....Miller & Paine
Little Rock, Ark...The M. M. Cohn Company
Long Beach, Calif.....Schick's
Los Angeles, Calif.....I. Magnin & Co.
Louisville, Ky.....The Stewart Dry Goods Co.
Martin, Tenn.....Merry Lee Shops
Memphis, Tenn...The John Gerber Company
Miami, Fla. .....Burdine's Miami
Milwaukee, Wis.....T. A. Chapman Co.
Minneapolis, Minn. .....Dayton's
Mitchell, S. D.....Baron Bros.
Muncie, Ind.....Ball Stores, Inc.
Muskogee, Okla.....Susman's
New Canaan, Conn.....Isabel Eland Shops
New Haven, Conn.....The Edward Malley Co.
New Orleans, La.....D. H. Holmes Co., Ltd.
Oakland, Calif.....I. Magnin & Co.
Ogden, Utah.....Fred M. Nye Co.
Parkersburg, W. Va.....J. S. Broida Inc.
Pasadena, Calif.....I. Magnin & Co.
Philadelphia, Pa.....John Wanamaker
Phoenix, Ariz.....Goldwaters
Pittsburgh, Pa.....Joseph Horne Co.
Pomona, Calif.....Orange Belt Emporium
Ponca City, Okla.....Frohlich's Style Shop
Poplar Bluff, Mo.....Chas. Miller Store
Portland, Ore.....Meier & Frank Co., Inc.
Richmond, Va.....Miller & Rhoads, Inc.
Rochester, N. Y.....McCurdy's
Rockford, Ill.....Edith Parrish
Sacramento, Calif.....Bon Marché
Salt Lake City, Utah.....Makoff
San Antonio, Texas.....Frost Bros.
San Francisco, Calif. .....I. Magnin & Co.
Santa Barbara, Calif.....I. Magnin & Co.
Savannah, Ga.....Town-Country
Seattle, Wash.....Frederick & Nelson
Shreveport, La.....The Fashion
Sioux City, Iowa.....Fishgall's
South Bend, Ind.....Frances Shop
St. Louis, Mo.....Stix, Baer & Fuller
St. Paul, Minn.....Frank Murphy
Syracuse, N. Y.....Flah & Co., Inc.
Tallahassee, Fla.....Steyerman's
Tampa, Fla.....O. Falk's Inc.
Toledo, Ohio.....The Lasalle & Koch Co.
Tucson, Ariz.....Steinfeld's
Tulsa, Okla.....Seidenbach's
Tupelo, Miss.....McGaughy's
Tyler, Texas.....Mayer & Schmidt
Union City, Tenn.....Merry Lee Shops
Washington, D. C.....Julius Garfinckel & Co.
Waterbury, Conn.....Forester Inc.
Westport, Conn.....Isabel Eland Shops
Williamsport, Pa.....Lynn Hayes
Winston-Salem, N. C.....Montaldo's
Worcester, Mass.....Richard Healy Co.
York, Pa.....York Fabric Shop

CANADA

Ottawa, Ontario..Henry Morgan & Co., Ltd.
Toronto, Ontario..Henry Morgan & Co., Ltd.
Montreal, Quebec
Henry Morgan & Co., Ltd.



1



2

Sparks of young fashion life

(Continuing the in-and-out-of-college accessories on pages 108-109)

1. Pink plaid blanket mantle, here in town wrapping up a black sheath in fine style. By Carol Stanley of wool fleece, $30. Best's. Leather-buckled herringbone camel's-hair bag by Ingber, $19*. At Lord & Taylor.
2. A pretty, softening influence on any sweater neckline: an Irish linen handkerchief with Old School Tie stripes. By Burmel, $1. Altman's.
3. Two purses here, both leather printed with MacFarlane plaid. The smaller one (helpful tucked into a huge bag), a French purse, $6*. The larger clutch bag, $7*. Both, by Bond Street, Ltd. Bonwit Teller.
4. Leather-rimmed black corduroy bag of the new Realism School—holds two pairs of glasses, a "soft-shelled" book for the train; if not the kitchen stove, a can of Sterno. By Roger Van S, $9*. Bloomingdale's.
5. Knee socks that *stay up*, by a cuff that ties. Black worsted jersey knit, with a black and white check cuff, by Mercury Ltd., $4. Best's.

For shops in other cities, see column at left.



3



4

*PLUS TAX



5

In fashion in a walk

(Continued from pages 140-141)



1. AN OXFORD EDUCATION



2. SOFTEST MOCCASIN



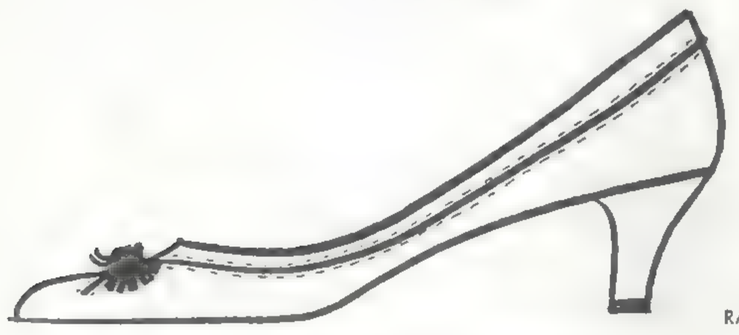
3. FLAT PERFECTION



4. IN-BETWEEN SHOE



5. SUIT SPECTATOR



RAY PORTER

6. LIGHT OPERA PUMP

1. A soft, simple Oxford walking shoe—the toe made all of a piece, unseamed. By Vitality of grained coffee-brown leather, $10. Grossman.
2. New variation of moccasin: handsewn black leather so supple it's called "cashmere calfskin." A British Brevitt, $15. Jordan Marsh.
3. A trim, polished-to-perfection, flat shoe, red llama calfskin with a black heel. By Marshall, Meadows & Stewart, $19. Bonwit Teller.
4. Nice heel height—not high, not flat—for a suit shoe. Black laminated calfskin with a pretty new profile. $17. This, at Florsheim.
5. This opera pump's handsomely related to the spectator shoe. Black calfskin with a perforated black suède inlay. By Valley, $17. Best's.
6. Very casual kind of opera pump: this black calfskin with a white stitched collar and a fringed tab. By Air Step, $11. Foot Saver Shop.

For shops in other cities, see page 148.

ARCHITECTS

(Continued from page 121)

mentally in close accord with Mies, he has been far freer than his elder and entertained many more possibilities. Although his volume of work to date has been very small compared to the other two (not only did he start later, but until last year he divided his time between his museum job and practice), he has been perhaps the most influential.

On the grassy site of his New Canaan residence, the beautifully-proportioned, steel-framed crystal cube of the house is sensitively juxtaposed with the closed brick block of the guesthouse. He has grouped handsomely around an inner patio and lit by roof-slots the offices of Schlumberger in Ridgefield, Connecticut. In both of those, and just as evidently in the one significant twentieth-century "outdoor room," the Museum of Modern Art garden, with its trees, walls, pools, and levels enriching and defining the space, the distinguishing Johnson touch is visible. I find it in the careful adjustment of buildings and furniture in space, in the infallible taste which gives every house the character of a small art gallery, and in a certain sense of theatre which comes through in the monumental proportions, the play of symmetry and asymmetry, the richness of materials scrupulously and elegantly used, and the way in which he can make a muted scale of blacks, greys, and whites seem satisfyingly colourful.

In contrast, Bunshaft's attitude to architecture is that of a man interested in working within a reasonable and orderly twentieth-century tradition, which he has also made the S.O.&M. tradition. But despite the "family resemblance" of all S.O.&M. buildings, the personal Bunshaft trade-mark is easily recognizable on certain jobs. Such, for instance, are Lever House, with its sparkling green-glass and silvery aluminum cage, which stands free in space and is lifted up on square legs to provide a plaza for Park Avenue; or the exquisite, pristine glass showcase which is the Manufacturers Trust on Fifth Avenue. In both, one is arrested by the extraordinary lightness, the web-thin members, the stylishness, the clean, well-made look, the sense of the buildings' serviceability. There is a sense of the admirable way in which the architect has risen to the client's willingness to relinquish rentable space for justified ends.

Saarinen's approach, on the other hand, is compounded of an enthusiasm for twentieth-century structural systems and a sense of architecture as a totality of rich elements and meanings which he learned from his father. Consequently, he has a wide vocabulary and deliberately tailors each building or group of buildings—functionally, structurally, and emotionally—so that it has a "special" look. Sometimes his buildings are light, sometimes massive; sometimes sparse, in metal and glass; sometimes romantic in brick. He uses rectilinear structural forms,

(Continued on page 150)

THE LINE,
THE LOOK...
FOR THE TALLER GIRL



A new perspective...
in fashion, in figure...
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ARCHITECTS

(Continued from page 149)

but often expands beyond "the box" into structurally-derived domes and plastic shapes, usually contrasting these geometric volumes. The common denominators within this variety seem to be a conscious and conscientious dramatization of whatever way of building he has chosen, a relentless attention to detail, a concern for the relation of buildings to each other, to their space and to older, existing buildings, and the almost inevitable use of one or more of such humanizing elements as colour or reflecting pools, or lighting effects. He is concerned with the particular and is perhaps the most inventive of the three.

Thus, organized around a pool, the General Motors buildings, whose march of modular glass-and-metal order is clamped between blazing-coloured brick end walls, look like "an exalted industrial product." But the three-pronged thin-shell concrete dome of the M.I.T. auditorium is appropriately a statement of technical audacity. The nearby chapel, in contrast, is a reposeful brick cylinder mysteriously illumined by light reflected from its surrounding moat.

Like actors, when any two architects get together they are somewhat unrestrained in their evaluation of any given third. Examples of rather mild statements are: "So-and-so is covering the country with a thick chocolate ooze," or "Not only can't So-and-so solve a corner, but he's the kind of man who—if you were trapped with him on a floe—would eat you *before* he was hungry." It was astounding, therefore, when seven architects of the Middle Generation, including Bunshaft, Johnson, and Saarinen, decided mutually to get together to discuss each other's work.

They set off self-importantly for this gathering last year, somewhat as if they thought themselves statesmen going to a Big Four meeting. Press, wives, and tape recorders were barred. A Porsche, an M.G., and a Mercedes were neatly parked outside Johnson's glass house, where the conference was held. Inside was the usual complement of Brooks Brothers grey flannel suits and English tweeds. The floor was strewn with tracing paper, unwound like a Chinese scroll, as each valiantly described his current project. For a day and a half they tore into each other with the relentless candour of a bunch of teen-agers hashing each other's dates after a dance. "What brutal critiques," Johnson recalls, shuddering. "I don't think any of us would want to go through that again."

If they did go through it again, the chances are pretty certain the patterns would be repeated, for despite the ferocity of the attacks no one has altered a conviction.

Bunshaft, for instance, defended the need for a common style, the necessity of a vernacular. Fine, said

(Continued on page 152)

VOGUE PATTERNS

(Other views of the Patterns shown on pages 106-107)



Above, left: Vogue Pattern 8682, the pea jacket: in sizes 12 to 20 (30 to 38); 2¼ yards 54″ fabric needed for a size 16 (34). 75 cents. Skirt: Vogue "Very Easy to Make" Pattern 8661, in waist sizes 24 to 30. For a 28″ waist, 1 yard of 54″ fabric. 50 cents. *Above, right:* Vogue Pattern 8673, the suit. In sizes 12 to 20 (30 to 38); 2¾ yards of 54″ fabric needed for size 16 (34); 2⅞ yards if collar and cuffs are cut on the bias. Price: 75 cents.



Above, left: Vogue Pattern 8681, one-piece dress, in sizes 12 to 20 (30 to 38); 4½ yards of 39″ fabric for a size 16 (34). 60 cents. *Above, right:* Vogue "Very Easy to Make" Pattern 8672, the evening skirt. In waist sizes 24 to 30; 4½ yards 54″ fabric for a 28″ waist. 50 cents. Vogue "Easy to Make" Pattern 8663, evening blouse: sizes 10 to 18 (28 to 36); ¾ yard 54″ fabric needed to make the sleeveless blouse in size 16 (34). Pattern price, 50 cents.

A "made-up" model of Pattern 8673, on page 106, may be seen in the fabric departments of these stores:

Albany, N. Y.....W. M. Whitney & Co.
Amarillo, Tex.....White & Kirk, Inc.
Atlanta, Ga.....Rich's
Austin, Tex.....T. H. Williams
Baton Rouge, La.....Rosenfield's
Beaumont, Tex.....White House
Boise, Idaho.....Falk's Idaho Dept. Store
Boston, Mass.....Jordan Marsh
Bridgeport, Conn.....Howland Dry Goods
Brooklyn, N. Y.....Abraham & Straus
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Chicago, Ill.....Carson Pirie Scott & Co.
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Gainesville, Fla.....Wilson's
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Great Falls, Mont.....The Pin Cushion
Hempstead, L. I., N. Y.
Abraham & Straus—Nassau
Henderson, Tex...Mays & Harris Dept. Store
Houston, Tex.....Levy's
Kansas City, Mo.....Kaplan's Fabrics
Long Beach, Calif.....Walker's
Macon, Ga.....Belk Matthews Co.
Madison, Wis.....Harry S. Manchester Inc.
Manchester, N. H.....A. Machinist's Inc.
Milwaukee, Wis.....T. A. Chapman Company
Montreal, Que., Can.
The Robert Simpson Co. Ltd.
Morristown, N. J.....L. Bamberger & Co.
Mountain View, Calif.
Ringlee's Fashions by the Yard
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New Kensington, Pa.....Hart's
New Orleans, La.....Halpern's Fabrics
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Ogden, Utah.....The Button Box
Oklahoma City, Okla.
Wayne Russell Fabrics Inc.
Orlando, Fla.....Ivy's of Orlando
Ottawa, Ont., Can.....Murphy Gamble Ltd.
Pensacola, Fla.....Gilberg's
Philadelphia, Pa.....John Wanamaker
Plainfield, N. J.....L. Bamberger & Co.
Portland, Ore.....Lipman Wolfe
Princeton, N. J.....L. Bamberger & Co.
Rochester, N. Y.....McCurdy & Co.
Sacramento, Calif.....Weinstock-Lubin & Co.
St. Cloud, Minn.....Fandel's Dept. Store
St. Louis, Mo.....Scruggs Vandervoort Barney
Salt Lake City, Utah.....Z. C. M. I.
San Gabriel, Calif.....Empire Silk Stores
San Leandro, Calif.....Fabric Lane Inc.
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The Robert Simpson Co. Ltd.
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Ventura, Calif.....The Great Eastern
Washington, D. C.....Woodward & Lothrop
Whittier, Calif.....Myers Dept. Store

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.

Silver from the trays shown on pages 136-137

These four spoons, each one-half its actual size, show in detail the silver patterns used for the tray settings illustrated on pages 136 and 137. All are made in sterling silver. Numbers correspond to the list on page 136.



1. 2.

1. Gorham's "Old French" pattern. $32.50* for a six-piece luncheon place setting. At Black, Starr & Gorham.
2. Heirloom Sterling's "Stanton Hall" pattern. $36* for a seven-piece luncheon place setting. (The extra piece is a teaspoon.) At Altman's.



3. 4.

3. International's "Continental" pattern. $37.50* for a six-piece luncheon place setting. At Bloomingdale's.
4. Lunt's "Early American" pattern. $34* for a six-piece luncheon place setting. At Plummer's.

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ARCHITECTS

(Continued from page 150)

the rebels, but watch out, go on this way and you'll have nice orderly architecture, but five years from now you'll be obsolete and dated. But in his amiable way, Bunshaft says today, "I'd like to see our firm develop some good buildings in the consistent tradition we're getting into by evolution. This architecture of logic and order and clear thinking seems to fit our time. Clients love these things—they're simple and straightforward and understandable. There is so much to be done with this, so I say let's not get bored and restless and tired of post and beam, and think every building has to be world-shaking and have a new skin and a new conception. My idea is, don't worry, and let's keep on building good ones in this tradition."

They lit into Johnson for his interest in certain Renaissance and Baroque ideas which he felt might be a source, not of imitation, but of inspiration for modern architecture. But although Johnson thinks "100 per cent with Mies on the Seagram building," he still thinks it is time for modern architects "no longer to lean on their elders but to hope to stand on their shoulders and reach toward an architecture which would perfectly express our time. A style," he says, "is not a set of rules, shackles, as some of my colleagues seem to think. A style is a climate in which to operate, a springboard to leap further into the air. It is healthy to struggle the best one can against the style, against the known toward the unknown, toward the original. It is this tension between style and change, known and unknown that keeps a style alive."

Saarinen "got it in the neck" for straying from the straight and narrow Miesian syntax. But Saarinen is more convinced than ever that modern architecture must "enlarge its alphabet beyond ABC." "Our architecture is 'word-poor,'" he says, "we need enriching elements and a cycloramic view of our total environment, not a narrow-angle lens of one building separately. If the problem of architecture was only one of applying the available technology and materials of our time to make polite shelter, then I could see that all buildings could come into one single vernacular. But each building is a particular problem and needs a separate concept and solution. I visualize that when our architecture reaches maturity, it will have this variety and a far broader vocabulary than is advocated by some. Exploring these things is what I guess they falsely call 'the dangerous ground,' but I call it creating architecture."

Obviously, these are not "three blind Mies." The tantalizing question is where these individualists, disciplined by Mies's principles, will stand in relation to architectural history twenty years from now when they will have moved from the Middle-Aged Bracket to the Older Generation themselves.

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